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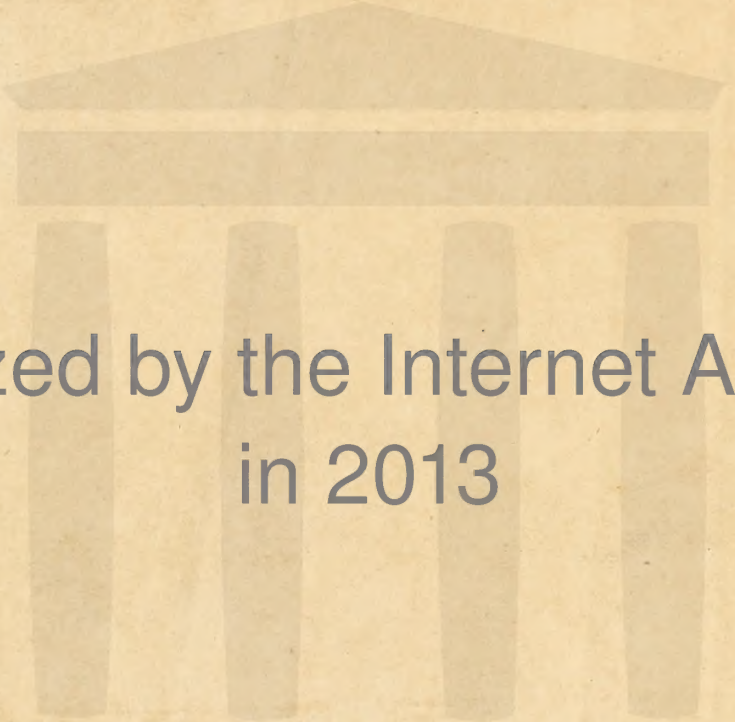
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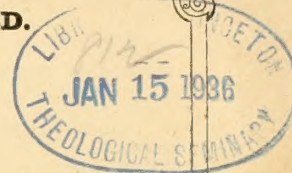
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MUSICAL CATECHISM.

SECTION I.

OF MUSIC IN GENERAL.

Question. What is music?

Answer. Music is one of the fine arts; and consists of a variety of agreeable sounds produced by the human voice, or proceeding from a musical instrument. The former called vocal, and the latter, instrumental music.

Q. What are its objects?

A. To inspire feelings of pure devotion when engaged in the duties of religion, and to offer a delightful and refined species of pleasure in our lighter hours.

Q. What is the result of the arrangement and combination of musical sounds?

A. Melody and harmony.

Q. What is melody?

A. Melody is a succession of simple sounds, so arranged as to form a tune or air.

Q. What is harmony?

A. Harmony is the union of two or more musical sounds, performed at the same time, which are more or less agreeable to the ear, according as they are composed of concords or discords.

SECTION II.

OF THE NOTES AND STAVE, ETC.

Q. How are musical sounds represented?

A. By characters called notes.

Q. How many notes are there in music?

A. Seven.

Q. How are they expressed?

A. By the first seven letters in the alphabet, A. B C. D. E. F. G.

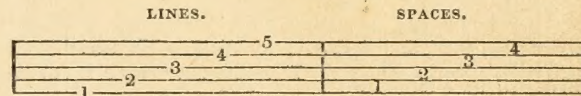
Q. How are the notes written?

A. On and between five parallel lines, which, collectively taken, are termed the stave.

Q. How are the lines and spaces of the stave counted?

A. From the bottom upwards.

Name the degrees of the stave upwards and downwards.



Q. What are the notes on the five lines of the stave?

A. The first line is E, the second G, the third B, the fourth D, and the fifth F.

Q. What are those on the four spaces of the stave?

A. The first is F, the second A, the third C, and the fourth E.

Q. How many degrees of sound does the stave represent?

A. Each line and each space represents one degree of musical sound, consequently with the degree below the first line, and the one above the fifth line, eleven degrees of sound are exhibited on the stave.

Q. How are the notes regulated when they go above and below the stave?

A. By short lines called ledger lines, which are counted from the stave upwards and downwards.

Q. What are the notes on the additional lines above the treble stave?

A. The first additional line is A, the second C, the third E, &c.

Q. What are the notes in the additional spaces above the treble stave?

A. The first space above the treble stave is G, the second B, the third D, &c.

Q. What are the notes on the additional lines below the treble stave? And name also the spaces.

A. The first line below the treble stave is C, the second A, &c. The first space D, the second B, the third G.

SECTION III.

OF THE VARIOUS SORTS OF NOTES, AND THEIR PROPORTIONS, RESTS, ETC.

Q. How many different kinds of notes are there in general use?

A. Six, viz. the Semibreve, Minim, Crotchet, Quaver, Semiquaver and Demisemiquaver.

Describe and show their different forms.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.

Q. Are they always written thus?

A. The first three always; but those with hooks are frequently united in groups of two, three, four, and six, &c., by strokes across the stems, corresponding to the number of hooks; the stems being turned up or down at pleasure.

Q. What proportion do they bear to each other?

A. Each note is equal in duration to one half of the preceding, and is double the following, for example,—A Semibreve is as long as 2 Minims, or 4 Crotchets, or 8 Quavers, or 16 Semiquavers, or 32 Demisemiquavers.

Q. Have lines and spaces always the same name?

A. No, their names depend upon characters called clefs, and each clef gives a different name to the same line or space.

OF THE TREBLE AND BASS CLEFS.

Q. How many clefs are there?

A. Seven; but only two are used in modern music.

Q. What line of the stave is the treble clef placed on?

A. On the second line.

Q. What letter or note does it make?

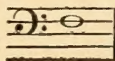
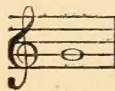
A. The letter or note (G.)

Q. Upon what line of the stave is the bass clef placed?

A. The bass clef is placed on the fourth line, and makes the letter or note F, which note is called the bass clef note.

Q. What are the notes on the five lines of the bass stave?

A. The first line is G, the second B, the third D, the fourth F, and the fifth A.



Q. What are the notes in the four spaces of the bass stave?

A. The first space is A, the second C, the third E, and the fourth G.

Q. What are the notes on the additional lines above the bass stave?

A. The first line C, the second E, and the third G.

Q. What are the notes in the additional spaces above the bass stave?

A. The first space above is B, the second D, and the third F.

Q. What are the notes on the additional lines below the bass stave? And name also those in the spaces.

A. The first line below is E, the second C, the third A, and the fourth F. The first additional space is F, the second D, the third B, and the fourth G.

Q. What do the Clefs particularly denote, besides giving names to the lines and spaces?

A. They point out the particular kinds of voices or instruments proper to each part.

Q. How many parts are there in Vocal Music?

A. Generally four, viz., Treble, Counter, Tenor, and Bass.

Q. Describe them?

A. Treble voices are those of women and boys; Counter the highest voices of men; Tenor, the middle voices of men; Bass the lowest voices of men.

Q. What are the Rests?

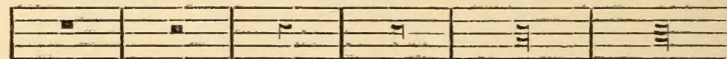
A. Marks of silence, equal to the note which they represent.

Q. How many rests are there?

A. As many as there are notes.

Describe and name the rests.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.



Under a line.

Above a line.

Turned to the right.

Turned to the left.

With two heads.

With three heads.

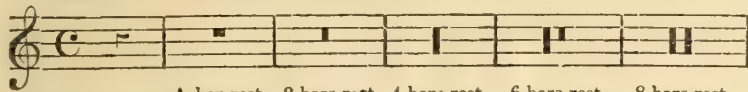
Q. Are there any other sorts of rests than those you have described?

A. Yes; there are rests used for denoting silence, equal in duration to one or more measures of music called bars.

Q. In what manner is a whole bar rest marked?

A. In the same manner as the semibreve rest, be the value of the bar what it may.

Describe in what manner rests for more than one bar are marked.



A bar rest. 2 bars rest. 4 bars rest. 6 bars rest. 8 bars rest.

Q. Are they always so expressed?

A. No; in modern compositions, the requisite number is generally expressed in figures above a bar rest.

SECTION IV.

OF SHARPS, FLATS, AND THE NATURAL.

Q. What is the effect of the Sharp?

A. A Sharp raises the note before which it is placed, a semitone.

Q. What is the effect of a Flat?

A. A Flat depresses the note before which it is placed, a semitone.

Q. What is the effect of the Natural?

A. A natural restores the note, which has been made sharp, or flat, to its original sound, consequently a natural sometimes raises and sometimes depresses a note.

Q. How are the Sharps used?

A. In two ways; first as the signature of the key, and secondly as they occur accidentally.

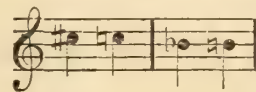
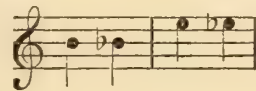
Q. What is their effect as the signature of the key?

A. They affect all the notes of corresponding names throughout the piece; for example a sharp placed on the fifth line, signifies, that all the F's are to be sung, or played sharp throughout the piece, unless contradicted by a natural, which reduces the note to its primitive sound.

Q. Have the flats the same effect?

A. Yes; for example, flats upon the third line, and fourth space, signify that all the B's and E's are to be flat, unless contradicted as in the preceding.

Q. What are accidental sharps, flats, and naturals?



A. Accidentals, are those which are not marked at the beginning of the piece, and affect only the note of the same bar in which they are written.

Q. Do Accidentals never affect notes in the following bar?

A. Yes; if the last note of one bar, which has been made sharp, begins the next, it is to continue sharp; the same being observed of flats and naturals.

Q. How is a note that is already sharp or flat, raised or depressed?

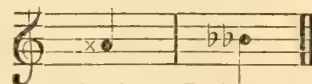
A. By means of characters, called double sharps and flats.

Q. How many semitones do they raise or depress any note?

A. A note that has already been made sharp or flat, is raised or depressed, one semitone more; or two semitones above or below its natural sound.

Q. How are they contradicted?

A. By uniting a natural with a single sharp or flat.



Double sharp. Double flat.

SECTION V.

OF TIME.—THE SINGLE AND DOUBLE BARS.

Q. What is a bar?

A. A bar is a short line drawn across the staff, to divide the music into equal portions of time; and the music placed between two of these, is called a bar of time.

Q. What is the use of Double bars?

A. Double bars are placed in the middle, or at the end of a piece of music, to show that a part, or the whole is finished.

Q. What is the use of dots at a single, or double bar?

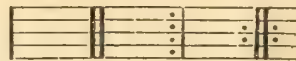
A. They signify that part of the music, which is on the same side of the dots, is to be repeated.

Q. Are dots always written on both sides of the double bar?

A. No; they are sometimes placed on the right and sometimes on the left, and only on the side of the dots is the strain of music repeated.

Q. What is Time?

A. Time is the measure of a note, with regard to its duration; also the division of a composition into equal portions, according to the figures or characters, placed at the beginning of a piece.



Q. How many sorts of time are there?

A. Two; Common and Triple Time.

Q. What is meant by Common Time?

A. An equal number of notes in a Bar, as Two, Four, Six.

Q. What is meant by Triple Time?

A. An odd number of notes in a Bar, as Three, Nine.

Q. How many kinds of Common and Triple Time are there?

A. Two of each, viz., Simple and Compound.

Q. How are they distinguished?

A. The easiest way to remember is, that if the number of notes expressed by the upper figure is less than Six, it is Simple, but if Six, or more than Six, it is compound.

Q. How is simple Common Time expressed?

A. By one of two characters, which denote that there are four Crotchets or the value of one Semibreve in each Bar; Common Time, being also occasionally marked by two figures ($\frac{2}{2}$) which have reference to the Semibreve.

Q. How do the figures refer to the Semibreve?

A. The under figure shows into how many parts the Semibreve is divided, and the upper figure shows how many are to be in the Bar.

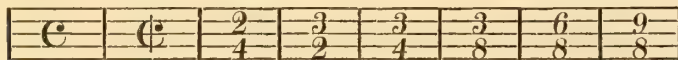
Q. How is simple Triple Time expressed?

A. By the following figures, $\frac{3}{4}$ $\frac{3}{8}$

Q. How is Compound Common Time and Compound Triple Time expressed?

A. Compound Common Time by $\frac{6}{8}$ &c., and Compound Triple Time by $\frac{9}{8}$ &c.

Describe the following marks of Time, pointing out which are Common and Triple Time; also, Compound Common and Triple Time.



Q. Is the music always written as expressed by the figures?

A. No; for example— $\frac{2}{4}$ which is two Crotchets in a Bar, may contain four Quavers, or $\frac{3}{4}$ which is three Crotchets in a Bar, may contain six Quavers.

Q. When a movement begins with part of a Bar, how is the Time completed?

A. It is always allowed for, either before the first double Bar, or at the end of the piece.

SECTION VI.

OF GRACES OR EMBELLISHMENTS, AND MARKS OF EXPRESSION.

Q. What are the principal Graces?

A. The *Appoggiatura*, the *Turn*, and the *Shake*.

Q. How is the *Appoggiatura* expressed?

A. By a small Note placed before a large one, from which it generally takes half its time; for example, an *Appoggiatura* placed before a Crochet must be played as two Quavers, consequently it does not lengthen the Bar.



before a Crochet must be played as two Quavers, consequently it does



Q. How many sorts of *Appoggiaturas* are there?

A. Two; the upper and the lower.

Q. What is the difference?

A. The upper *Appoggiatura* may be a Tone, or a Semitone above the principal Note; the lower one being always a Semitone below.

Q. How is the *Turn* expressed?

A. A *Turn* is made with the Note above and the Note below that which is written, beginning with the highest; a *Turn* upon C is made with D, C, B, C.

Q. Should the lowest Note of the *Turn* be a Tone or a Semitone below the Note written?

A. It is generally a Semitone.

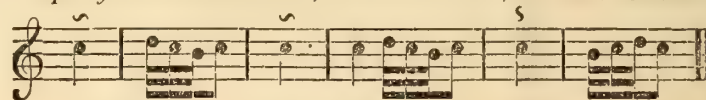
Q. How is the *Turn* performed on a dotted Note?

A. By first sounding the Note and then making the turn.

Q. How is the inverted *Turn* played?

A. The inverted *Turn* consists of the same number of Notes as the others, but beginning with the lowest instead of the highest, an inverted *Turn* on (C) is made with B, C, D, C.

An example of the Common Turn, the Dotted Turn, and the Inverted Turn.



Common Turn. Turn on the Dotted Note. Inverted Turn.

Q. How is the *Shake* performed?

A. A *Shake* is made with the Note above, and the Note which is written, beginning with the highest and ending with the Turn.

An example of a Shake on (C) with a Turn at the end.



Q. Does the Shake always end with a Turn?

A. No; the passing or transient Shake, and the plain Shake, have no Turn.

Q. How are these Shakes performed?

A. In the same manner as the other, viz., the principal note and the note above it; the passing Shake is very short—the plain Shake longer, but without a turn.


Q. What is the effect of the Swell and the Diminish?

A. The Swell, < generally marked Crescendo, begins soft, and ends loud. —The Diminish, > marked Diminuendo, begins loud and ends soft.

Q. When both of these characters are together thus < > what does it imply?

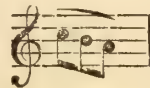
A. They indicate Crescendo and Diminuendo; that is, that the sounds must be gradually increased from the soft to the loud, and afterwards gradually diminished from loud to soft.

Q. What is the meaning of a Curved Line placed over or under two or more notes on different degrees of the staff?

A. This Curved Line  is called a Slur, and signifies that all the notes over which it is extended, are to be sung to one syllable.

Q. What is the meaning of ad libitum, generally abbreviated (ad lib.)

A. It signifies "at pleasure," that is to say, that the performer may play the passage as it is written, or introduce any Cadence he thinks proper.



SECTION VII.

OF INTERVALS.

Q. What is an Interval in Music?

A. An Interval is the difference or distance between two sounds.

Q. How are Intervals reckoned?

A. Always from the lowest note upwards, unless the contrary is expressed.

Q. What is the least Interval in Music?

A. A Semitone or Minor Second.

Q. Between what notes of the Scale does this Interval occur?

A. Between B and C, and E and F.

Q. What is a Tone or Major Second?

A. A Tone consists of two Semitones, and is the interval between any of the contiguous degrees of the scale, except from B to C, and E to F.

Q. Do the Major and Minor Intervals contain the same number of Semitones?

A. No; the Major Interval contains one Semitone more than the Minor.

Q. What number of Semitones does the Minor Third contain?

A. The Minor Third contains three Semitones, which are reckoned from the note named; for example, the Minor Third of A must be reckoned thus, from A to A Sharp, *One* Semitone, to B, *Two*, to C, *Three*.

Q. How many Semitones are there in a Major Third?

A. A Major Third consists of Four Semitones, or Two whole Tones; a Major Third on (C) is reckoned thus, from C to C Sharp, *One*, to D, *Two*, to D Sharp, *Three*, to E, *Four*. Consequently the Major Third of C, is E.

Q. How many Semitones have the Perfect and Sharp Fourth?

A. The Perfect Fourth has Five, and the Sharp Fourth Six Semitones.

Q. How many Semitones are there in a Perfect Fifth?

A. Seven; which are reckoned as in the preceding.

Q. Count and name the Perfect Fifth of G?

A. From G to G Sharp, is *One* Semitone, to A, *Two*, to A Sharp, *Three*, to B, *Four*, to C, *Five*, to C Sharp, *Six*, to D, *Seven*. Consequently the Perfect Fifth of G is D.

Q. Are all Intervals counted in this manner?

A. Yes: it is requisite that learners should prove them by counting, but the easiest way to remember is that every note, excepting two, has a Fifth either Sharp, Flat, or Natural, like itself, for example, the Fifth of G is D, the Fifth of G Sharp, D Sharp, the Fifth of G Flat, D Flat.

Q. What are the notes that have a Perfect Fifth, unlike themselves?

A. B, in counting upwards, and F, in counting down; for example, the Fifth of B, is F Sharp, and the Fifth of F, is B Flat.

Q. How many Semitones does the 6th, 7th, and 8ve. consist of?

A. The Minor Sixth has Eight, and the Major Sixth, Nine Semitones, the Minor Seventh, Ten, the Major Seventh, Eleven Semitones, and the Octave, Twelve.

SECTION VIII.

OF THE FORMATION OF THE SCALE, KEY, ETC.

Q. What is meant by the *Scale*?

A. This name is given to a succession of seven notes, used in music, ascending or descending.

Q. How many sorts of Scales are there?

A. Two; the Diatonic and the Chromatic.

Q. How do you form the Diatonic Scale?

A. The Diatonic or Natural Scale proceeds by Tones or Semitones, and consists of Five Tones and Two Semitones, with the Octave to the first.

Q. How is the Chromatic Scale formed?

A. The Chromatic Scale is formed of Semitones only, and consists of twelve successive Semitones.

Q. How is the Major Key distinguished from the Minor Key?

A. The Major Key is known when the third of the Scale is a Major Third from the key note, and the Minor Key when a Minor Third.

Q. What is the regular progression of the Major Keys from C by sharps?

A. By fifths ascending, or fourths descending, each successive key commencing on the dominant of the last.

Q. What is the regular progression of the Major Keys from C by flats?

A. By fifths descending, or fourths ascending, each successive key commencing on the subdominant of the last.

Q. What is meant by the dominant and subdominant of the key?

A. The dominant signifies the fifth above, and the subdominant the fifth below; every scale is intimately connected with the Scales of its dominant and subdominant.

Q. What is the natural Minor Key?

A. A; and which consists of the same number of Tones and Semitones as the Major, viz., Five Tones and Two Semitones.

Q. Does the Minor Scale differ in ascending from descending?

A. Yes; the sixth and the seventh of the ascending scale is always raised a semitone but in descending the sharps are omitted, in order that the semitones fall into their natural places.

Q. Why are the sixth and seventh notes of the ascending minor scale raised a semitone?

A. The seventh is raised, because every ascending scale must have a leading note, or sharp seventh, and the sixth is also raised, that the interval between the sixth and the seventh may not be greater than a tone; for the diatonic scale must consist of tones and semitones.

Q. What is the regular progression of Minor Keys by Sharps and Flats?

A. The same as their relative Major Keys.

Q. What is meant by the word Key?

A. It has the same meaning as Scale, and implies a regular succession of sounds, regulated by a principal Note, called the Key Note.

Q. How many Keys are there in Music?

A. Twelve Major Keys and Twelve Minor Keys, of which Two are Natural Keys, viz., C Major, and A Minor.

Q. By what rule do you know the situation of a Minor Key?

A. By ascertaining the relative Major, and retaining the same sharps or flats: for example, G is the relative Major of E Minor, consequently, E Minor has one sharp at the signature.

SECTION IX.

OF TRANSPOSITION.

Q. What is Transposition?

A. Transposition is the art of removing a musical composition from a higher to a lower, and from a lower to a higher key.

Q. What must be chiefly attended to in Transposition?

A. That the semitones have the same relation to the adopted key which they had to the original key, viz., that they occur between the 3d and 4th, and the 7th and 8th in the major mode, and between the 2nd and 3d, and 5th and 6th in the minor mode.

Q. How do you transpose from one key to another?

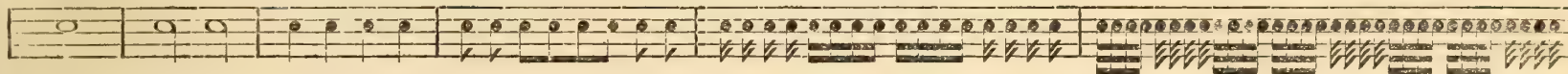
A. By adding after the clef the sharps or flats which belong to the new key, and reading the notes accordingly: for example, supposing you wish to transpose the key of C to that of D, a note higher, you must place after the clef the two sharps, viz., F and C, which are necessary for the key of D.

Q. Can the mode be altered by transposition?

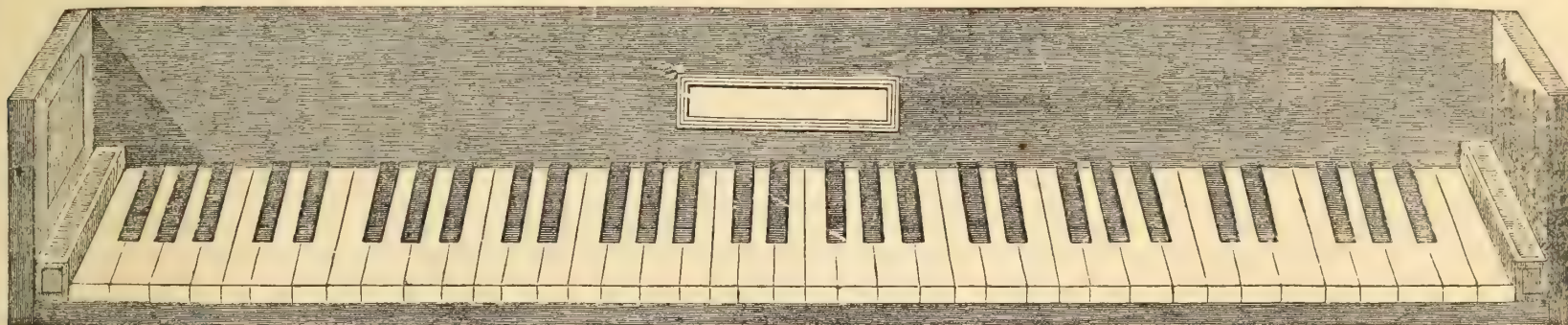
A. No; a piece of music in a Major Key must be transposed into a Major, and Minor, likewise, into a Minor.

DURATION OF THE NOTES.

One Semibreve is equal to two Minims, or four Crotchets, or eight Quavers, or sixteen Semiquavers, or thirty-two Demi-semiquavers.



NAMES OF THE NOTES ON THE TREBLE AND BASS CLEFS WITH THEIR SITUATIONS ON THE PIANO-FORTE OR ORGAN.



F G A B C D E F G A B C D E F G A B C D E F G A B C D E F G A B C

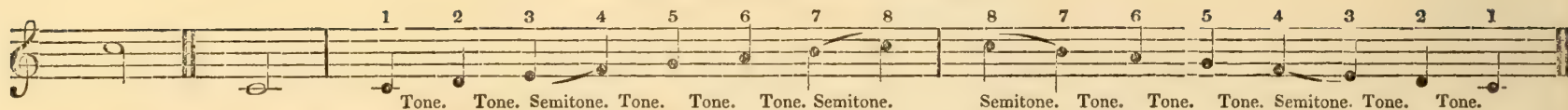
Treble, or G clef.

(Unison.)

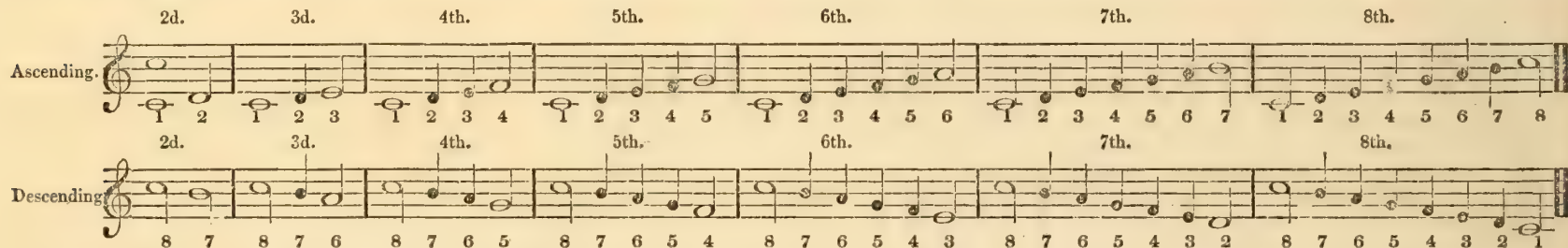
Bass or F clef.

The white notes should first be committed to memory, after which the following exercise on Intervals may be practised, the learner taking care to observe the situation of the semitones.

THE NATURAL SCALE WITH INTERVALS.

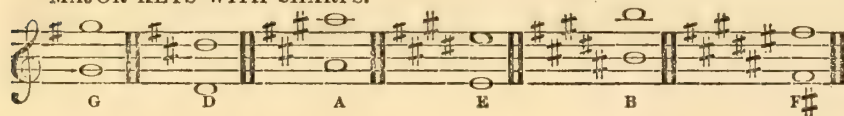


A C pitchfork is recommended which will enable the pupil to acquire the 1st note, C, the 2d note is its octave, on descending to which it will enable him to sing the scale, reckoning the intervals as marked. He may then proceed to study the following, taking care to use the pitchfork when the least difficulty occurs in returning to the key-note.

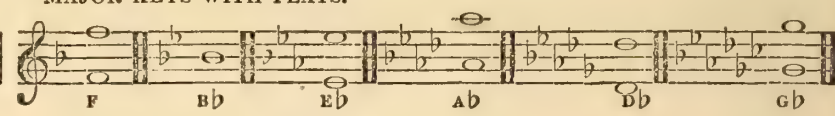


The above forms the best exercise for enabling the pupil to read music at first sight; it will also enable him to ascertain the pitch of any of the following keys the names of which may at all times be known by their signature, that is the number of flats or sharps placed at the commencement of the stave.

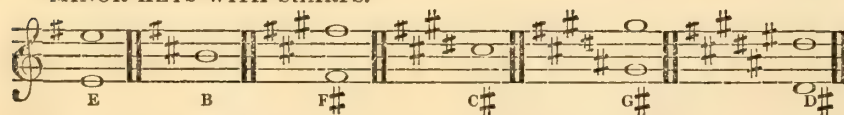
MAJOR KEYS WITH SHARPS.



MAJOR KEYS WITH FLATS.



MINOR KEYS WITH SHARPS.



MINOR KEYS WITH FLATS.



The pupil is recommended to study attentively Section 8th of the Catechism on the formation of the scale, key, &c.

When the pitch of any of the above keys is ascertained, the best way to familiarise the ear to it is to practise its scale, by which means the pupil will be enabled to read music and reckon intervals with as much facility as in the natural key of C.

TRANSPPOSITION OF MAJOR AND MINOR KEYS COMMONLY USED.

Key of C Major Keys. Key of A Relative Minor Keys.

ASCENDING. DESCENDING. ASCENDING. DESCENDING.

G With Sharps. F With Flats. E With Sharps. D With Flats.

D Bb B G

A Eb F# C

E Ab C# F

When the Minor Scale ascends, the 6th and 7th (marked thus +) must be made a semitone sharper, as in the key of A above.

EXAMPLES OF TIME.

See also Section V. of the Catechism.

COMMON TIME MOODS.

1st. Adagio. 2d. Largo. 3d. Allegro. Retorted mood.

D D U U D D U U D D U U D U

TRIPLE TIME MOODS.

1st. Adagio. 2d. Largo. 3d. Allegro.

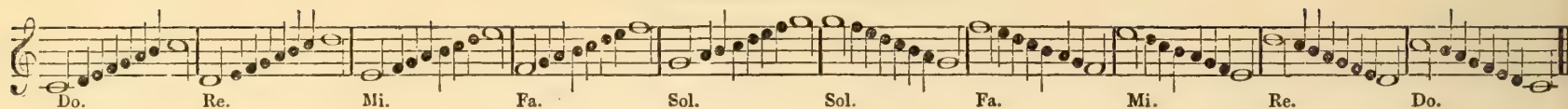
D D U D D U D D U

COMPOUND MOODS.

1st. Largo 2d. Allegro.

D U D U

EXERCISES IN SOLFEGGIO.



The above is to be practised slow and smooth at first, increasing in quickness as the pupil can articulate the sounds in a clear and distinct manner; this he is particularly requested to cultivate, giving every vowel its proper sound, and avoiding singing through the teeth or nose.

AN EXPLANATION OF VARIOUS TERMS USED IN MUSIC.

Accelerando, with gradually increasing velocity of movement.

Adagio, very slow and solemn.

Ad libitum, at pleasure or discretion with regard to time, introducing in certain cases an embellishment.

A tempo, in strict time.

Affettuoso, in an affecting and tender manner.

Agitato, agitated; with passion and fire.

Allegro, brisk, lively.

Allegretto, rather fast.

Andante, distinct and moderately slow.

Andantino, slow and expressive.

Animato, with animation, in a spirited manner.

Bis, twice. A term which indicates that a certain passage, distinguished by a curve drawn over or under it, must be performed *twice*; this abbreviation saves writing the passage over again.

Calando, diminishing by degrees the sound, or slackening almost imperceptibly the time, or both.

Cantabile, in a tender soothing style.

Coda, a few bars added at the close of a composition, beyond its natural termination.

Con espressione, or *con anima*, with expression, with passionate feeling, where every note has its peculiar force and energy, and where even the severity of time may be relaxed for extraordinary effects.

Con spirito, with spirit.

Con motto, with a certain degree of vivacity.

Crescendo, or *Cres.*, to increase the sound.

Diatonic, naturally, that is, according to the degrees of the major or minor scale, or by tones and semitones only.

Diminuendo, or *Dim.*, to diminish the sound.

Dolce, sweet, with taste, now and then swelling some notes.

Da Capo, or *D.C.* to return to, and end with the first strain.

Forte, or *For.* or *F.*, loud.

Fortissimo, or *Fmo.* or *F.F.*, very loud.

Forzando, or *sforzando*, or *Fz.* or *sf.*, to force, or give emphasis to *one* note.

Grazioso, in a graceful and elegant manner.

Largo, slow.

Lento, a degree quicker than *Largo*.

Larghetto, a degree quicker than *Lento*.

Maestoso, majestically, with elevation.

Mesto, in a melancholy style.

Mezzo Forte, not so loud as *Forte*.

Mezzo Piano, not so soft as *Piano*.

Obligato, or *Obligati*, a part or parts of a composition indispensable to its just performance, and which, therefore, cannot be omitted.

Piano, *Pia.* or *P.*, soft.

Pianissimo, or *Pmo.* or *P.P.*, very soft.

Presto, quick.

Prestissimo, very quick.

Rallentando, or *Ritardando*, gradually slackening the time.

Rinforzando, or *rinf.*, to swell 2, 3, or 4 notes.

Siciliano, a slow graceful movement.

Smorzando, or *Smorz.*, extinguishing gradually the sound.

Tacet, silent.

Tutti, full, altogether.

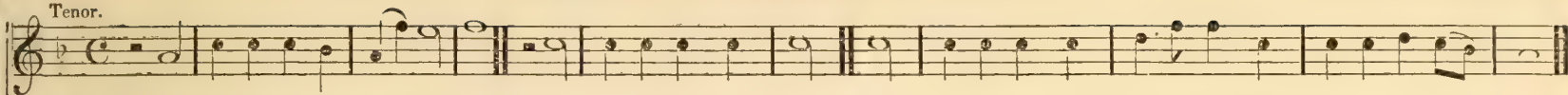
Vivace, lively, merrily.

Vigorouso, with strength and vigour.

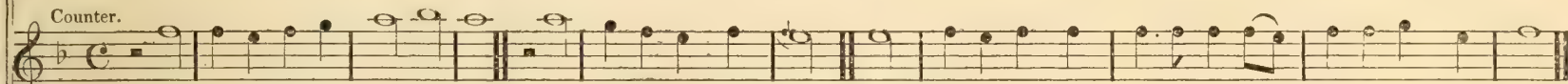
Volti, turn over.

Volti subito, turn over quickly.

Tenor.

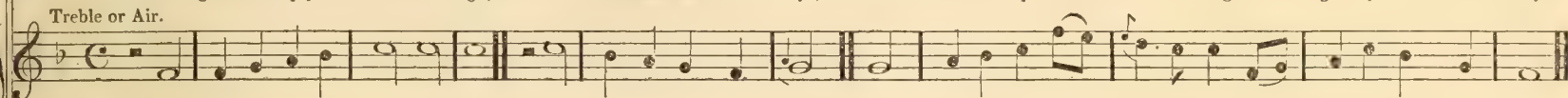


Counter.



Ye gates lift up your heads on high, Ye doors that last for aye, Be lift-ed up that so the King Of glo-ry en - ter may.

Treble or Air.



Bass.



CONTINUED.

T.



But who of glo-ry is the King,

C.



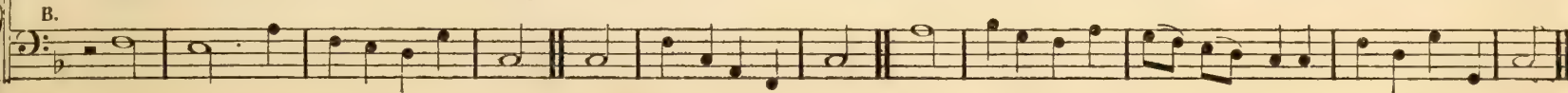
The migh-ty Lord is this Ev'n that same Lord that great in might, And strong in bat-tle is;

Air.



But who of glo-ry is the King,

B.



ST. GEORGE'S EDINBURGH, CONTINUED.

T.

C.

Ev'n that same Lord that great in might, And strong in bat - tle is; Ye gates lift up your heads, ye doors, Doors that do last for aye;

Air.

B.

CONTINUED.

T.

C.

But who is he that is the King,

Be lift - ed up that so the King, of glo - ry en - ter may; The King of glo - ry, who is this;

Air.

B.

But who is he that is the King,

T.

C.

The Lord of hosts, and none but he, The King of glo - ry is; The Lord of hosts, and none but he, The King of glo - ry is.

Air.

B.

CONTINUED.

T.

C.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - men, A - men.

Air.

B.

T.

C.

Air.

B.

How love - ly is thy dwelling place, O Lord of hosts, to me; The ta - ber - na - cles of thy grace, How pleas - ant, Lord, they be, How pleasant, Lord, they be.

ST LAWRENCE. C M.

R. A. SMITH.

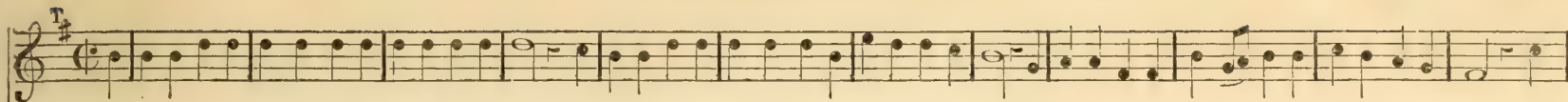
T.

C.

Air.

B.

Ye Heav'ns send forth your songs of praise, Earth raise your voice be - low; Let hills and moun-tains join the hymn, And joy through na - ture flow.



How bright these glorious spirits shine; Whence all their white array? How came they to the blissful realms Of e-ver-last-ing day? Lo! these are they, from suff'rings great, Who came to realms of light; And



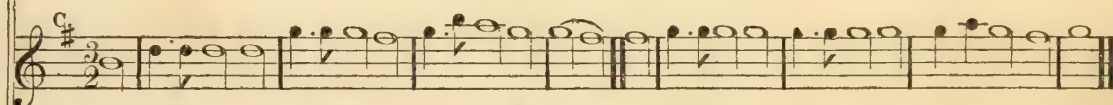
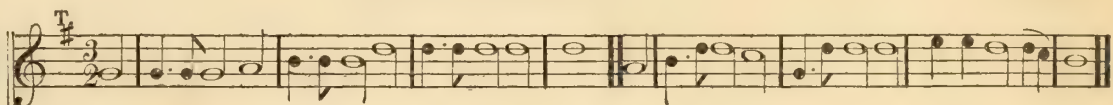
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ARTAXERXES. C. M.

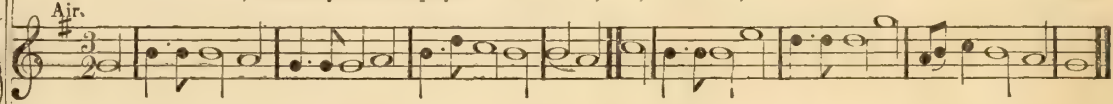
DR. ARNE.



in the blood of Christ have wash'd Those robes which shine so bright.



I love the Lord, because my voice And prayers he did hear; I, while I live, will call on him Who bow'd to me his ear.



T.
C.
Air.
B.

I'm not a - sham'd to own my Lord, Or to de - fend his cause; Main - tain the glo - ry of his cross, And hon - our all his laws.

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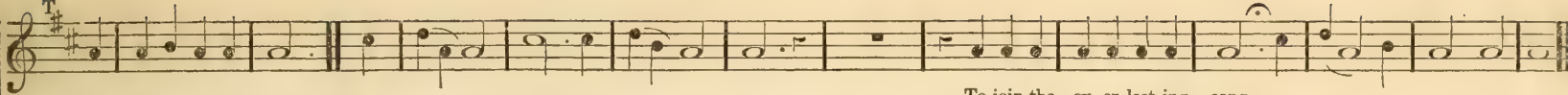
PIETY. C. M.

Arranged by John Turnbull.

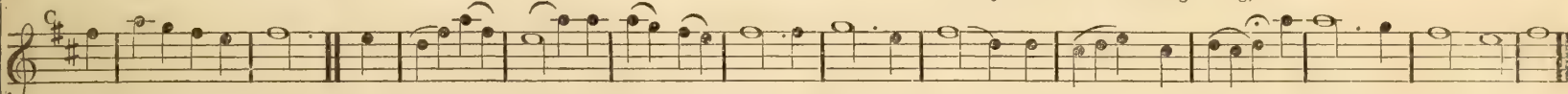
T.
C.
Air.
B.

Main - tain the glo - ry of his cross, And hon - our all his laws.

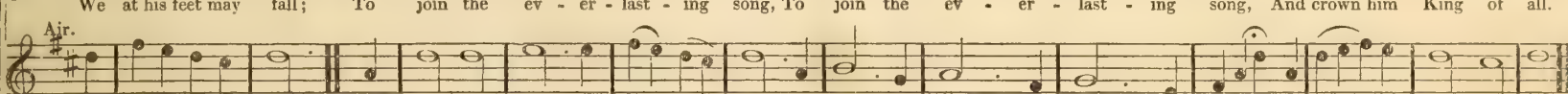
O that, with yon - der sa - cred throng, We at his feet may fall,

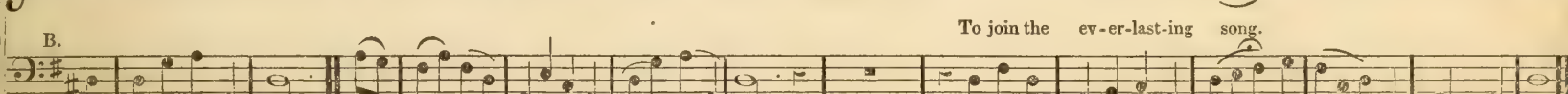
T. 

To join the ev-er-last-ing song,

C. 

We at his feet may fall; To join the ev - er - last - ing song, To join the ev - er - last - ing song, And crown him King of all.

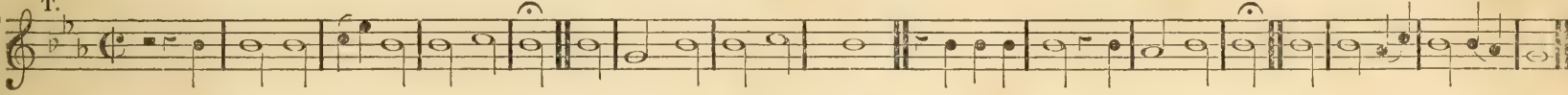
Air. 

B. 

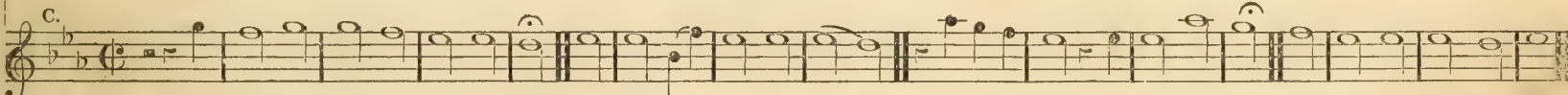
To join the ev-er-last-ing song.

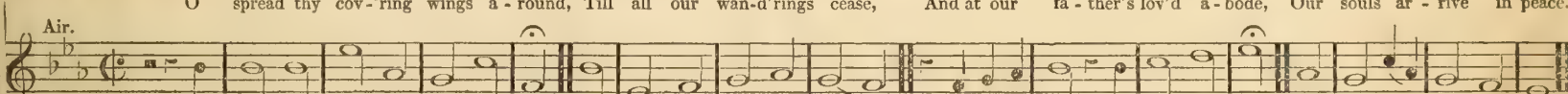
CALCOTT: C. M.

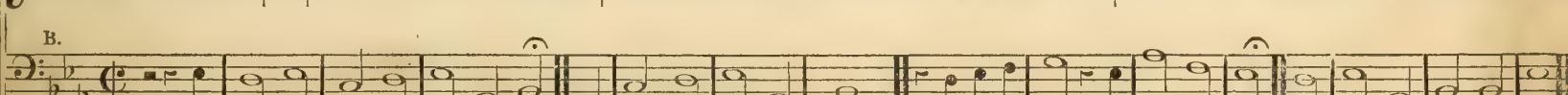
DR. CALCOTT.

T. 

O spread thy cov'-ring wings a-round, Till all our wan-d'rings cease, And at our fa-ther's lov'd a-bode, Our souls ar-rive in peace.

C. 

Air. 

B. 

T.

C.

Air.

B.

Keep si-lence, all ye sons of men, And hear with rev'-rence due; E - ter - nal wis - dom from a - bove, Thus lifts her voice to you.

REFUGE. C. M.

N. DOUGALL.

T.

C.

Air.

B.

God is our re-fuge and our strength, In straits a pre - sent aid; Therefore, although the earth re - move, We will not be a - fraid.

When all thy mer-cies, O my God, My ris - ing soul sur-veys, Trans-port-ed with the view, I'm lost, In won - der, love, and praise.

This musical score is for the hymn 'SHEFFIELD. C. M.' by W. Mather. It is written in treble and bass clefs with a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'When all thy mer-cies, O my God, My ris - ing soul sur-veys, Trans-port-ed with the view, I'm lost, In won - der, love, and praise.' The score includes a 'T.' (Tenor) part and a 'B.' (Bass) part, both marked 'Air.' (Airs).

PETERBOROUGH. C. M.

Let saints below in con - cert join, With those to glo - ry gone; For all the servants of our King, In Heav'n and earth are one.

This musical score is for the hymn 'PETERBOROUGH. C. M.' by W. Mather. It is written in treble and bass clefs with a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'Let saints below in con - cert join, With those to glo - ry gone; For all the servants of our King, In Heav'n and earth are one.' The score includes a 'T.' (Tenor) part and a 'B.' (Bass) part, both marked 'Air.' (Airs).

First system of the musical score. It consists of four staves. The top staff is for Tenor (T.), the second for Contralto (C.), the third for Air (labeled 'Air.'), and the fourth for Bass (B.). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the staves.

'Tis finish'd, 'tis finish'd, was his latest voice; These sac - cred ac - cents o'er, He bow'd his head, gave up the ghost, And suf - fer'd pain no

CONTINUED.

Second system of the musical score, continuing from the first. It also consists of four staves (T., C., Air, B.) in the same key and time signature. The lyrics continue across the staves.

more, And suf-fer'd pain no more: 'Tis finish'd, 'tis finish'd, the Mes-si-ah dies, For sins, but not his own, The great redemption is com - plete,

REDEMPTION CONTINUED.

T.
C.
Air.
B.

And Sa-tan's power o'er-thrown, And Sa-tan's power o'er-thrown.

COMFORT. C. M.

Mrs. P. GIBSON. 23

T.
C.
Air.
B.

Take com-fort, Chris-tians when your friends, In Je-sus

COMFORT CONTINUED.

T.
C.
Air.
B.

fall a-sleep; Their bet-ter be-ing ne-ver ends, Why then de-ject-ed weep; Why then, why then, why then de-ject-ed weep.

T.
C.
Air.
B.

Give thanks to God, for good is he; For mercy hath he ever. Thanks to the God of Gods give ye, For his grace fail - eth nev - er.

CONTINUED.

T.
C.
Air.
B.

Thanks give the Lord of Lords un - to: For mercy hath he ever. Who on-ly wonders great can do, For his grace fail - eth never.

HEIGHINGTON. C. M.

DR. HEIGHINGTON. 25

Air.

When join'd to that har - mo-nious throng, That fills the choirs a - bove; Sal - va - tion then shall be our song, And ev' - ry note be love.

B.

Detailed description: This block contains the musical score for the hymn 'HEIGHINGTON. C. M.' by Dr. Heighington. It consists of four staves. The top staff is the Treble (T.) part, the second is the Alto (C.) part, the third is the vocal part with lyrics, and the fourth is the Bass (B.) part. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: 'When join'd to that har - mo-nious throng, That fills the choirs a - bove; Sal - va - tion then shall be our song, And ev' - ry note be love.' There are dynamic markings like 'hr' (hairpins) and a triplet '3' in the vocal part.

GAINSBOROUGH. C. M.

ISAAC SMITH.

T.

C.

Air.

I will be glad, and much re-joice In thee, O thou Most High And make my song ex - tol thy name A - bove the star - ry sky.

B.

Detailed description: This block contains the musical score for the hymn 'GAINSBOROUGH. C. M.' by Isaac Smith. It consists of four staves. The top staff is the Treble (T.) part, the second is the Alto (C.) part, the third is the vocal part with lyrics, and the fourth is the Bass (B.) part. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: 'I will be glad, and much re-joice In thee, O thou Most High And make my song ex - tol thy name A - bove the star - ry sky.' There are dynamic markings like 'hr' (hairpins) and a triplet '3' in the vocal part.

T.
C.
Air.
B.

All praise to thee in highest strains, In highest worlds be paid; Thy glo - ry by our lips proclaim'd, And by our lives dis-play'd.

ST. PAUL'S. C M.

W. TATE.

T.
C.
Air.
B.

Come let us all u - nite to praise, The friend of all man-kind; Our thankful hearts in solemn lays, Be with our voi-ces join'd.

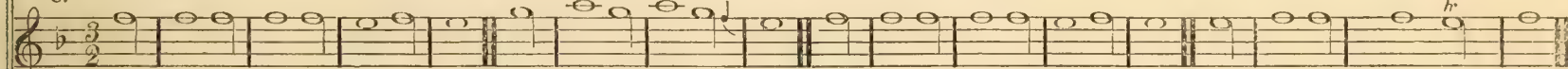
BEDFORD. C M.

Dr. W. WHEALL. 27

T.



C.



Air.

Come let us join the host a - bove, And high our voi - ces raise; Re - mem - ber our Cre - a - tor's love, And loud pro - claim his praise.



B.

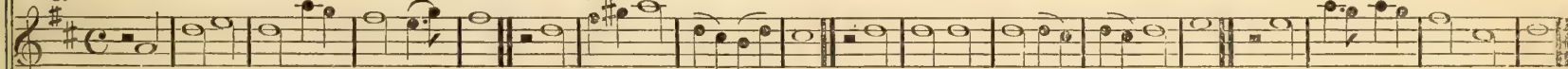


MONTROSE. C. M.

T.



C.

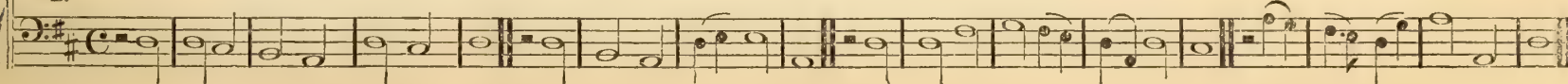


Air.

Night un-to night his name re - peats, The day re - news the sound; Wide as the Heav'n on which he sits, To turn the sea - son round.



B.



T.
C.
Air.
B.

Now shall my in-ward joys a-rise, And burst in-to a song; For love di-vine in-spires my heart And pleasures tune my tongue.

MARTYRDOM. C. M.

Harmonised by R. A. Smith.

T.
C.
Air.
B.

Be mer-ci-ful to me, O God, Thy mer-cy un-to me; Do thou ex-tend, be-cause my soul Doth put her trust in thee.

T.



C.



Bless'd be the ev - er - - last-ing God, The Father of our Lord; Be his a-bounding mercy prais'd, His ma-jes-ty a-dor'd, His ma-jes-ty a-dor'd.

Air.

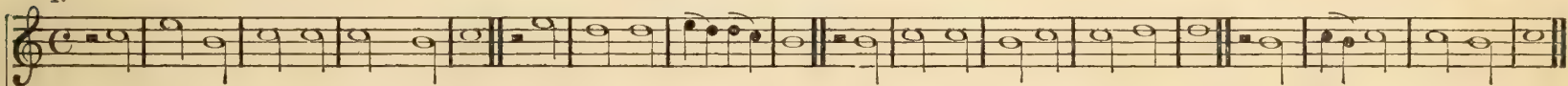


B.

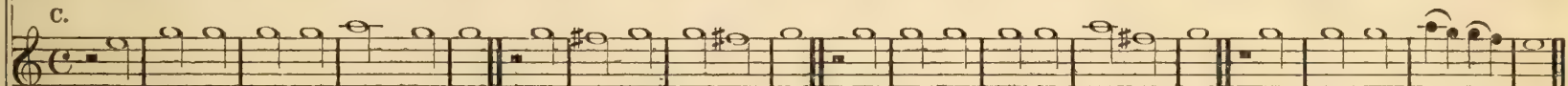
ST. JAMES'S. C. M.

COURTVILLE.

T.

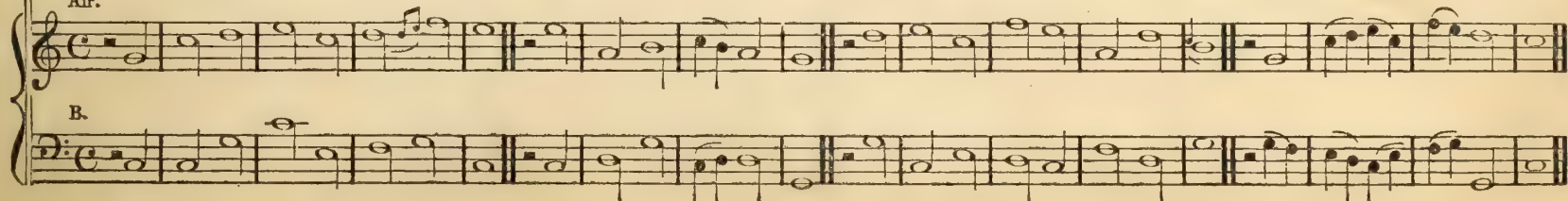


C.



Air.

O Lord un - to my pray'r give ear, My cry let come to thee; And in the day of my dis-tress Hide not thy face from me.



B.

T.
C.
Air.
B.

Thy sov'reign love e - ter - nal King, We ev - er shall a - dore; Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah for

CONTINUED.

T.
C.
Air.
B.

e - ver more: Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah for e - ver more.

SUFFOLK. C. M.

T.
C.
Air.
B.

All lands to God in joy - ful sound,

T.

C.

A-loud your voi - ces raise; In sweetest harmo - ny com - bine, To sing Je - ho - vah's praise; In sweetest harmony com - bine, To sing Je - hovah's praise.

Air.

B.

ST. MIRREN'S. C.M.

R. A. SMITH.

T.

C.

The Lord of us hath mindful been, And he will bless us still; He will the house of Isr'el bless, Bless Aaron's house he will.

Air.

B.

PEMBROKE. C. M.

CLARK.

T. *lr* *f* *lr*

C. *f*

Air. *lr* *f* *lr*

B. *f*

In one triumphant song,

My soul would rise and sweetly sing, With yonder happy throng; Who e- ver praise their Heav'nly King, In one tri-umphant song.

In one tri - umph - ant song,

SCARBOROUGH. C. M.

SHRUBSOLE.


T.

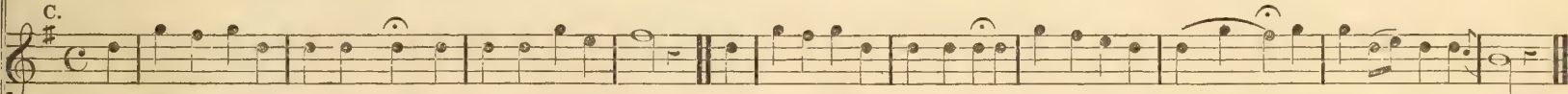
C.

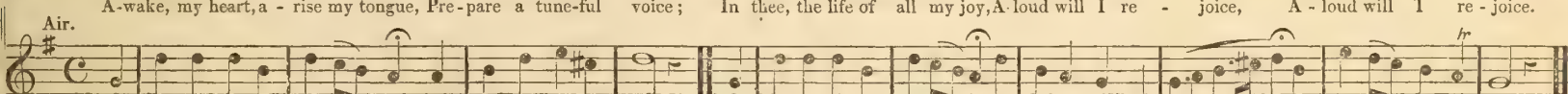
Air.


B.

Let high born Seraphs tune the Lyre, And as they tune it fall; Be - fore his face who tunes their Choir, And crown him King of all.

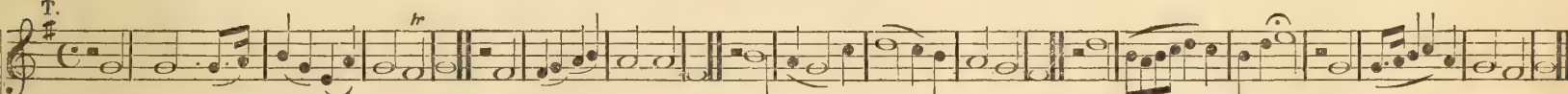
T. 

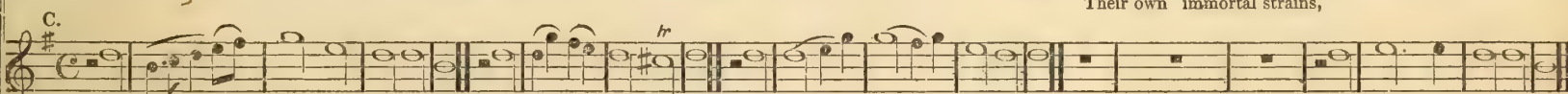
C. 

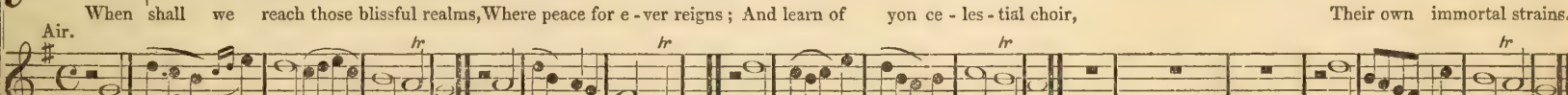
Air. A-wake, my heart, a - rise my tongue, Pre-pare a tune-ful voice; In thee, the life of all my joy, A-loud will I re - joice, A - loud will I re - joice. 

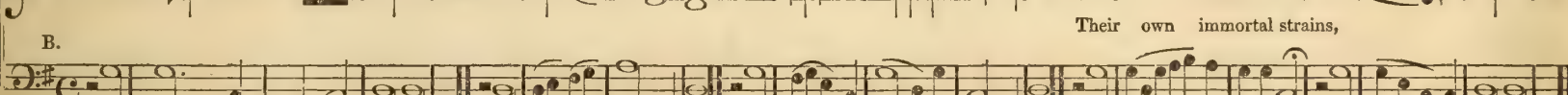
B. 

NATIVITY. C.M.

T. 

C. 

Air. When shall we reach those blissful realms, Where peace for e - ver reigns; And learn of yon ce - les - tial choir, Their own immortal strains, 

B. 

c

WHITCHURCH. C.M.

T.

C.

Air.

Some seraph lend your Heav'nly tongue, Or harp of gol - den string; That I may raise a lof - ty song, To our ex - alt - ed King.

B.

ST. ALBAN'S. C.M.

JAMES LEACH.

T.

C.

Air.

Come happy souls approach your King, With new me - lo - dious songs; Come ren - der to his gracious name, The tri - bute of your tongues, The tri - bute of your tongues.

B.

MOUNT PLEASANT. C.M.

JAMES LEACH. 35

T. *hr* *p*

C. *f*

Air. The sleeping saints with joy shall wake, And loud ho - san - nas raise; In him who lov'd them they'll rejoice, And glorious make his praise, And glorious make his praise.

B. *hr* *f* *p*

OLDHAM. C.M.

JAMES LEACH.

T. *hr*

C.

Air. O for a thousand tongues to sing, The praise of love di - vine; In songs un - to my heav'nly King, With saints above to join, With saints a - bove to join.

B. *hr* *f*

T.
C.
Air.
B.

When we ap - pear in yon - der cloud, With all thy favor'd throng; Then we will sing more sweet, more loud, And thou shalt be our song.

SMYRNA. C.M.

JAMES LEACH.

T.
C.
Air.
B.

Worthy the Lamb let us re - ply,
Worthy the Lamb that dy'd they cry, To be ex - alt - ed thus, Worthy the Lamb let us re - ply For he was slain for us.
Wor-thy the Lamb, let us re - ply,
Worthy the Lamb, let us re - ply,

T.

C.

Air. I'll thee ex - tol O thou my King, I'll bless thy name al - ways; Thee will I bless each day and will, Thy name for ever praise, Thy name for e - ver praise.

B.

p *f* *hr*

DEVIZES. C.M.

TUCKER.


T.

C.

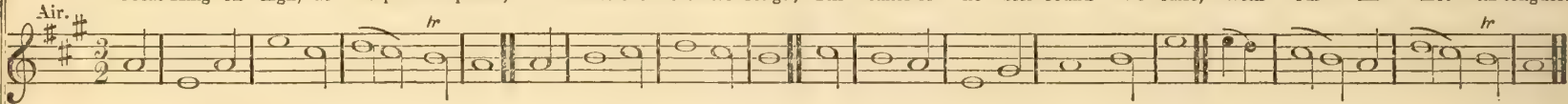
Air. Praise ye his name, for it is good, Praise to our King to sing; For it is pleasant, and to praise, - - It is a come - ly thing, It is a come - ly thing.

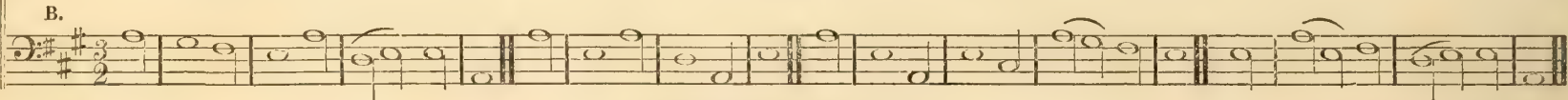
B.

p *f*

T. 

C. 

Air. 

B. 

Great King on high, ac - cept the praise, Of these our humble songs; Till tunes of no - bler sound we raise, With our im - mor - tal tongues.

HUDDERSFIELD. C.M.

REV. M. MADAN.

T. 

C. 

Air. 

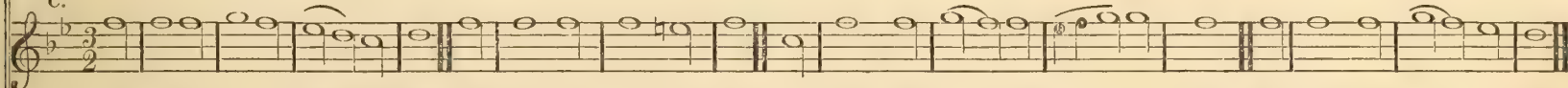
B. 

O for a shout of sa - cred joy, To thee the sov' - reign King; Let ev' - ry land their tongues em - ploy, And Hymns of tri - umph sing.

T.

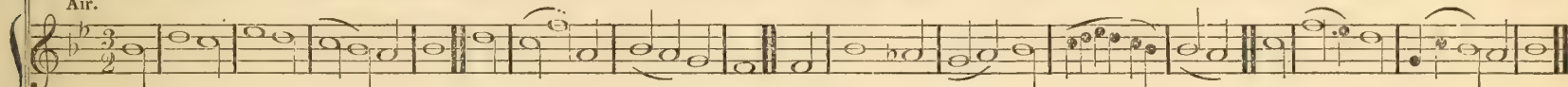


C.



Air.

O give to me a thank - ful heart, From ev' - ry mur - mur free; The bless - ings of thy grace im - part, And make me live to thee.



B.



ARNOLD'S. C.M.

DR. ARNOLD.

T.



C.

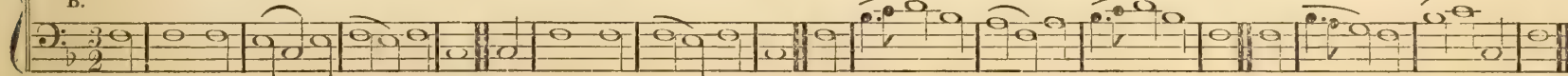


Air.

O who's the hap - py man that may, To thy blest courts re - pair; Not stran - ger like to vis - it them, But to in - ha bit there.



B.



T.
C.
Air.
B.

With my whole heart I'll raise my song, Thy wonders I'll pro-claim; Thou sov'reign judge of right and wrong, I'll praise thy glo-rious name.

ST. STEPHEN'S. C.M.

JONATHAN BATTISHILL.

T.
C.
Air.
B.

Re-hearse his praise with awe pro-found, Let knowledge lead the song; Nor mock him with a so-lemn sound, Up-on a thoughtless tongue.

T.



C.

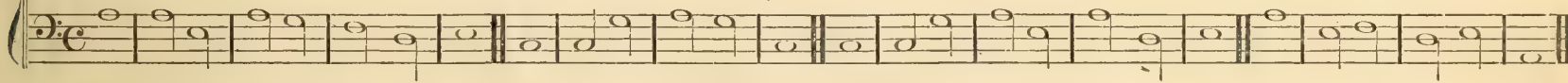


Now for thine own name's sake, O Lord, I humbly thee en-treat; To pardon mine in - ni - qui - ty, For it is ve - ry great.

Air.



B.

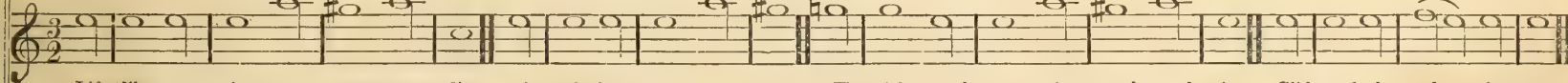


NORWICH. C.M.

T.

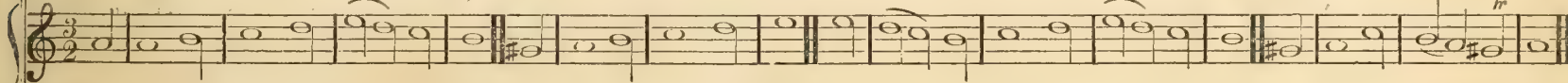


C.



Life 'like a vain a - muse - ment flies, A shadow or a dream; The rich and poor, the weak and wise, Glide soft - ly down the stream.

Air.



B.



BETHLEHEM. C.M.

T. *hr*

C.

Air. When shall we join you heav'nly band, In sweet se-ra- phic lays, When shall we reach their happy land, To sing sweet songs, To sing sweet songs, To sing sweet songs of praise.

B. *hr*

ST. MARK'S. C.M.

T. *hr*

C. *hr*

Air. Hark from the tombs a dole-ful sound, Mine ears at - tend the cry; Ye living men come view the ground, Where you must 'short-ly lie.

B. *hr*

T.

C.

Air.

Let saints be - low, with sweet ac - cord, U - nite with those a - bove; In solemn lays to praise their King, And sing his dy - ing love.

B.

ST. MARY'S. C.M.

RATHIEL.

T.

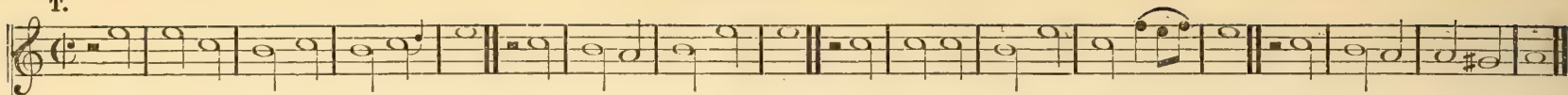
C.

Air.

My life thou know'st is but a span, A cy-pher sums my years; And ev - ry man, in best es - tate. But va - ni - ty ap - pears.

B.

T.



C.

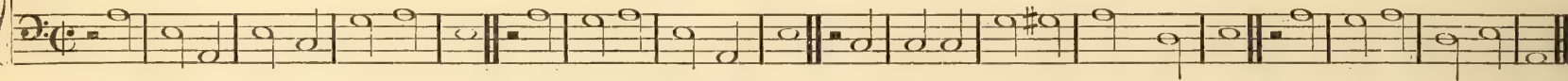


Air.

How vain are all things here be - low, How false and yet how fair; Each pleasure has its poi - son too, And ev' - ry sweet a snare.

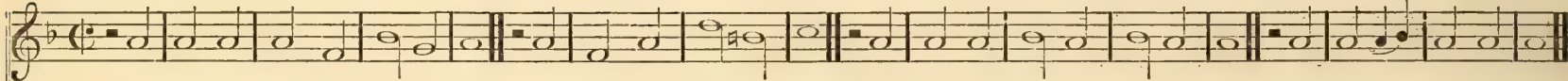


B.



BANGOR. C.M.

T.

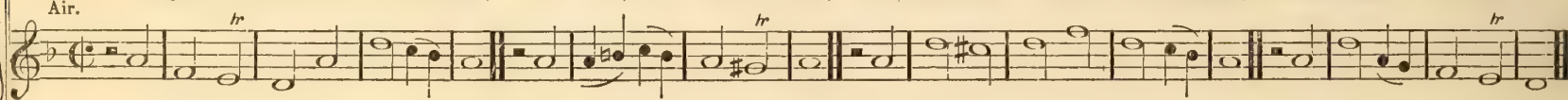


C.

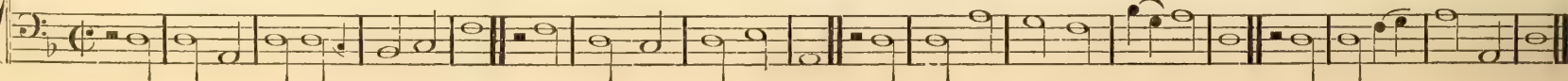


Air.

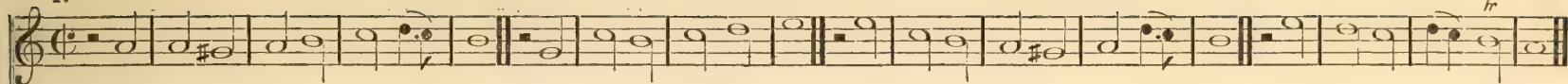
As sparks in close suc - ces-sion rise, So man, the child of woe; Is doom'd to endless cares and toils, Thro' all his life be - low.



B.



T.

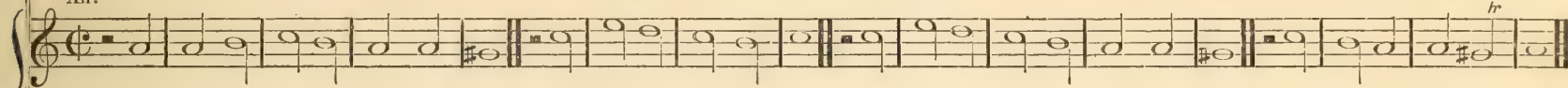


C.



Air.

Teach me the measure of my days, Thou maker of my frame; I would sur - vey life's nar-row space, And learn how frail I am.



B.

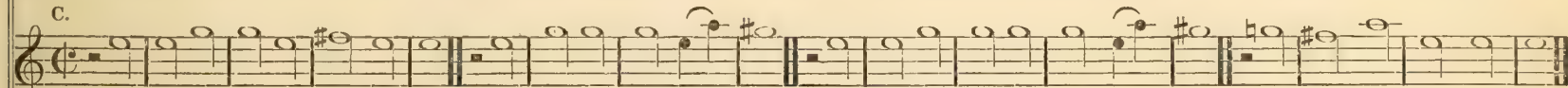


OLD LONDON. C.M.

T.

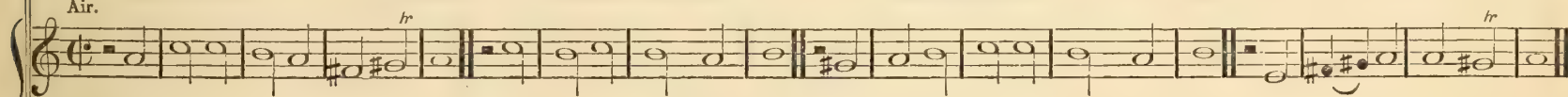


C.

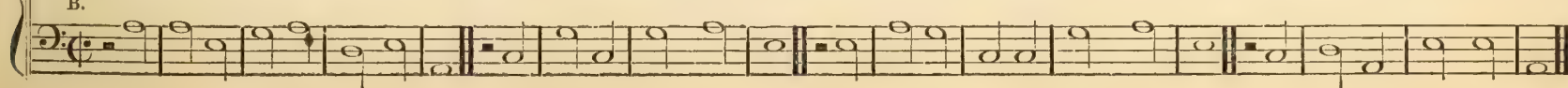


Air.

How few and e - vil are our days, But threescore years and ten; In that short space our toil-some ways, Are full of grief and pain.



B.



T. *hr*

C. *hr*

Air. When we shall leave these dreary plains, And all our sorrows cease, And all our sorrows cease; Then

B. *hr*

Then shall we

Then shall we sing - in joy - ful strains, Then

NEW HENLEY. CONTINUED.

T. *hr*

C. *Repeat F.*

Air. sing - - shall we sing in joy - ful strains, In yon sweet realms of peace.

B. *Repeat F.*

shall we sing

SHREWSBURY. C.M.

THOMAS CLARK.

T. *hr*

C. *hr*

Air. Hark! how the saints in lofty strains, With songs the throne surround,

B. *hr*

T. *p* *tr*

C. *mf* *f*

Air. *tr* *tr* *tr*

B. *p* *mf* *f*

With songs the throne surround; Hark! how they charm the star-ry plains, Hark! how they charm the star-ry plains, With an im-mortal sound.

NAPLES. C.M.

N. DOUGALL.

T.

C. *And ev'ry voice be song,*

Air. *Hark! the glad sound, the Sa-viour comes, The Sa-viour promis'd long; Let ev'-ry heart ex-ult with joy, And ev'-ry voice be song, And ev'-ry voice be song.*

B.

T.

C.

A - mong th' assemblies of thy saints, A thank - ful voice I'll raise; There I will tell my sad complaints, And there I'll sing thy praise.

Air.

B.

ST. NEOT'S. C.M.


T.

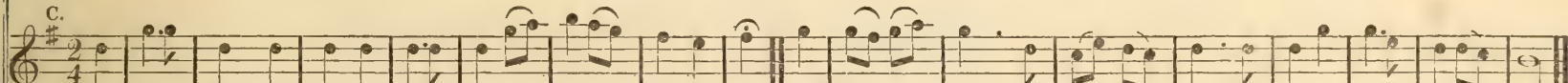
C.

I'll hope in him whose mighty hand, Can all my woes re - move; For I shall yet be - fore him stand, And sing re - stor - ing love.


Air.


B.

T. 

C. 

Now let us part in thy great name, In which we here to - ge-ther came; Help us our few re - main - ing days, To live un - to our Sov'reign's praise.

Air. 

B. 

CONTINUED.

T. 

Sweet Halle - lu - jahs, Sweet Halle - lu - jäh's, Sweet Halle - lu - jahs let us sing; Halle - lujah, Hal - le - lujah, Halle - lujah, Halle-lujah, A - men.

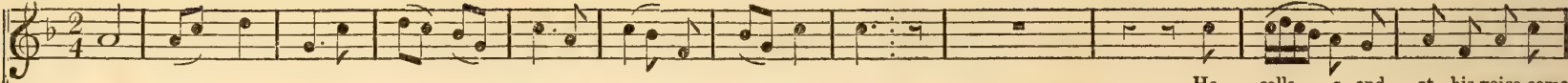
C. 


Sweet Halle - lu - jahs let us sing; Halle - lujah Halle - lujah, Halle-lujah, A - men.

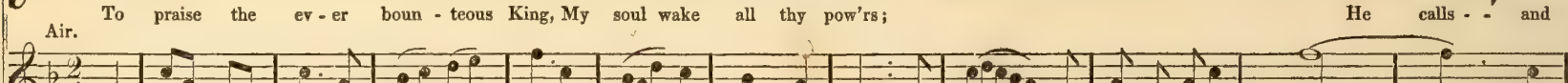
Air. 

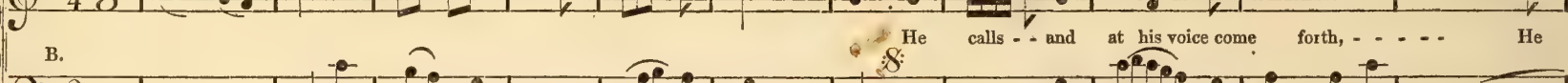
Sweet Halle - lu - jahs, Sweet Halle - lu - jahs, Sweet Halle - lu - jahs let us sing; Halle-lujah, Hal - le - lujah, Halle - lujah, Halle - lujah, A - men.

B. 

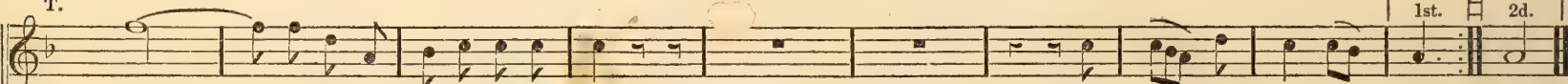
T.  He calls - - and at his voice come

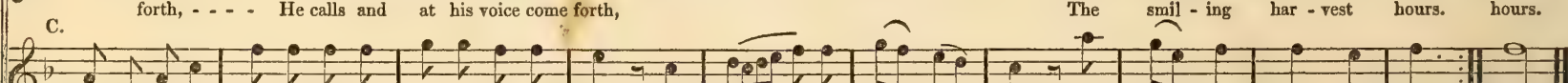
C.  To praise the ev - er boun - teous King, My soul wake all thy pow'rs; He calls - - and

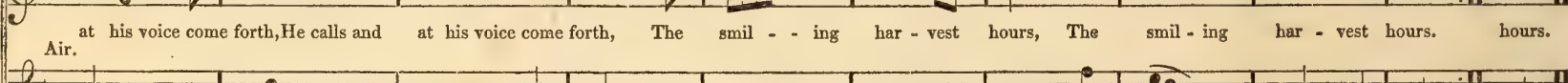
Air.  He calls - - and at his voice come forth, - - - - He

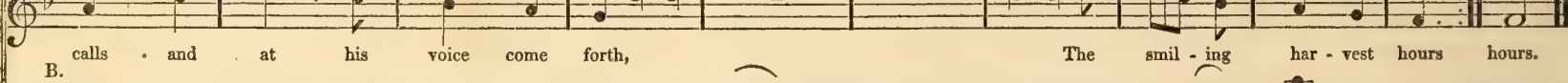
B.  He calls - - and at his voice come forth, - -

CONTINUED.

T.  forth, - - - He calls and at his voice come forth, The smil - ing har - vest hours. hours. 1st. 2d.

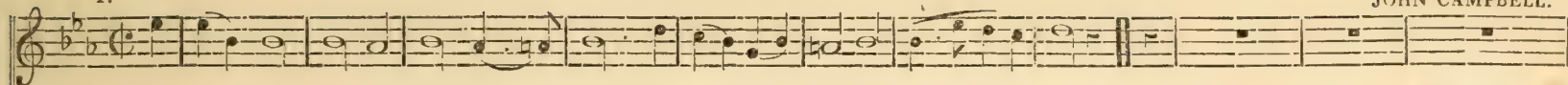
C.  at his voice come forth, He calls and at his voice come forth, The smil - - ing har - vest hours, The smil - ing har - vest hours. hours.

Air.  calls . and at his voice come forth, The smil - ing har - vest hours hours.

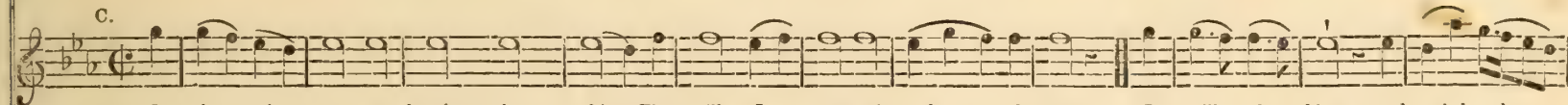
B.  - - - He calls and at his voice come forth, The smil - ing har - vest hours, The smil - ing har - vest hours. hours.

JOHN CAMPBELL.

T.

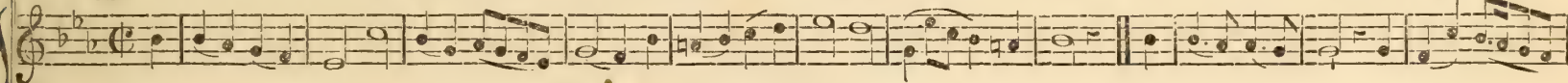


C.



Air.

O thou who art my heav'n - ly king, Thee will I mag - ni - fy and praise, I will thee bless and glad - ly

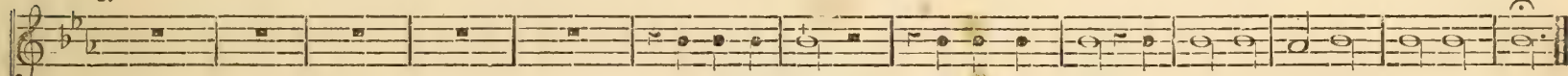


B.

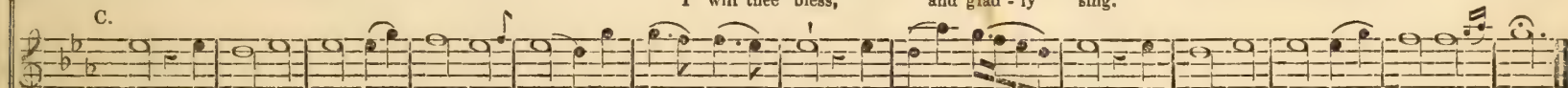


CONTINUED

T.

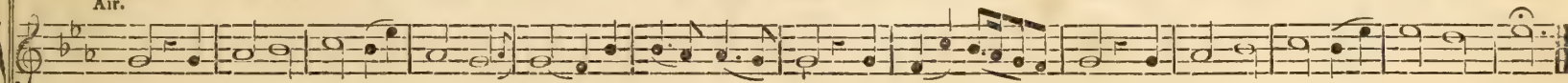


C.

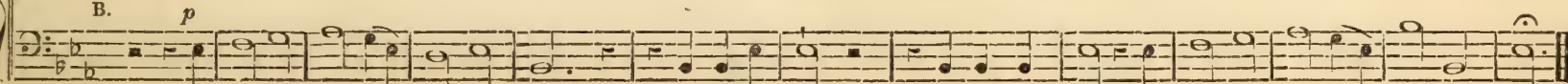


Air.

sing Un - to thy ho - ly name al - ways I will thee bless and glad - ly sing Un - to thy ho - ly name al - ways.



B.

p

I will thee bless and glad - ly sing.

T.

C.

Air. We walk at large and praise the hand, To which we free-dom owe, To which we free-dom owe; And drink those riv - ers with de -

B.

CONTINUED.

T.

C.

Air. light Which thro' this de - sert flow, Which thro' this de - sert flow, Which thro' this de - sert flow. flow.

B.

Which thro' this de - sert flow, Which thro' this de - sert flow, Which thro' - - - - this de - sert flow. flow.

T.
C.
Air.
B.

By Babel's streams we sat and wept, When Si-on we thought on; In midst there - of we hang'd our harps, The wil - low trees up - on.

SAXONY. C.M.

HANDEL.

T.
C.
Air.
B.

In songs I'll praises give,

Praise God, the Lord praise O my soul, I'll praise God while I live; While I have be - ing, to my God In songs - - - - In songs I'll praises give.

In songs I'll praises give,

In songs - - - -

T. Let all the just to Heav'n - - with joy, Their cheer - ful voi - ces raise; For well the right - eous it be -

C. Let all the just to Heav'n with joy, Their cheer - ful voi - ces raise; For well the

Air. Let all the just to Heav'n - - - - - with joy, Their cheer - ful voi - ces raise; For well the right - eous

B. Let all the just to Heav'n with joy, Their cheer - ful voi - ces raise; For well the right - eous it be - comes, For

CONTINUED.

T. comes, For well the righteous it be - comes,

C. right - eous it be - comes, To sing sweet songs - of praise, To sing sweet songs of praise.

Air. it - - - - - be - comes,

B. well the righteous it be - comes

LYDIA. C M.

T. Ye Heav'n's send forth your songs of praise,

C. Ye Heav'n's send forth your songs of praise,

Air. Ye Heav'n's send forth your songs of praise,

B. well the righteous it be - comes

T.

f

C.p

j.

f

Earth raise your voice be-low, Earth raise your voice be-low; Let hills and mountains join the song, And joy through na-ture flow, And joy through na-ture flow.

Air.

p

J

3

3

B. 2

f

p.

f

YORK OR STILT. C.M.

Ascribed to John Milton.

T.

C.

Air.

B.

O God our help in a - ges past, Our hope for years to come; Our shel - ter from the stor-my blast, And our E - ter - nal home.

T.
C.
Air.
B.

Our King on high shall be our theme, While in this world we stay; We'll sing un - to his bless - ed name, When all things else de - cay; We'll

CONTINUED.

NEHEMIAH. C.M.

W. ARNOLD.

T.
C.
Air.
B.

sing un - to his bless - ed name, When all things else de - cay.

T.
C.
Air.
B.

O let me join you hap - py throng, Who praise their glorious King; Who

T. *p* *mf*

C. *mf*

Air. *tr* *p* *tr*

B. *mf*

praise their glorious King; O let me mount and swell the song, Which they so sweetly sing, Which they so sweetly sing, Which they so sweetly sing.

ST. CYPRIAN. C.M.

F. T. BEAUMONT.

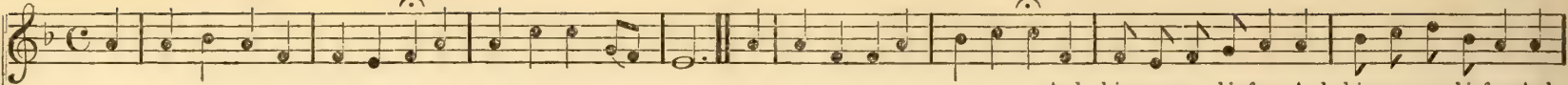
T. *tr* *p* *tr*

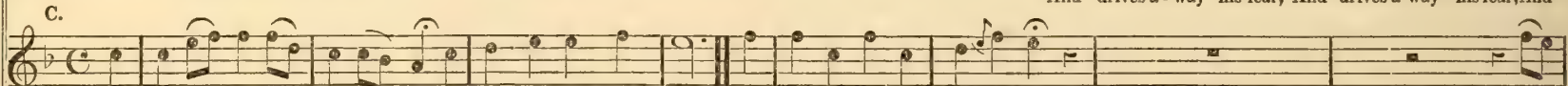
C. *f*

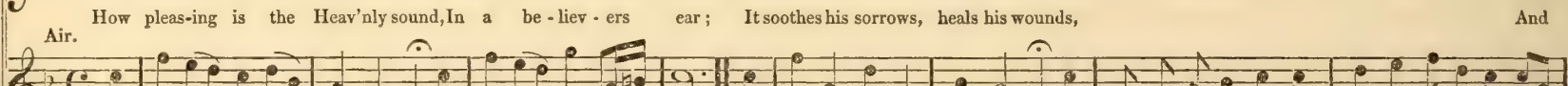
Air. *tr* *tr*

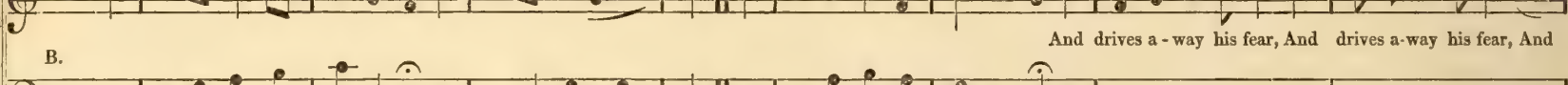
B. *p* *f*

To thee let ev' - ry tongue be praise, And ev' - ry heart be love; Be - low sweet Halle - lu - iahs raise, And no - bler songs a - bove, And no - bler songs a - bove.

T. 

C. 

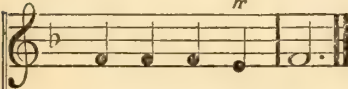
Air. 

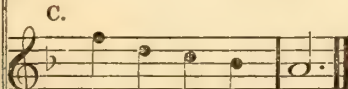
B. 

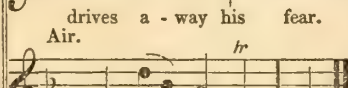
And drives a-way his fear, And drives a-way his fear, And
How pleas-ing is the Heav'nly sound, In a be-liev-ers ear; It soothes his sorrows, heals his wounds, And
And drives a-way his fear, And drives a-way his fear, And


CONTINUED.

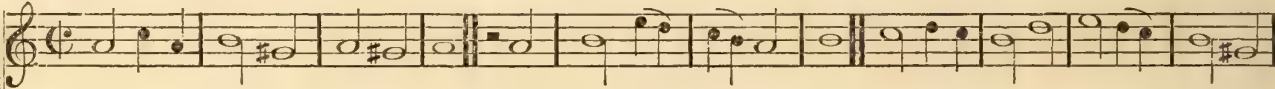
NEW WINDSOR. C.M.

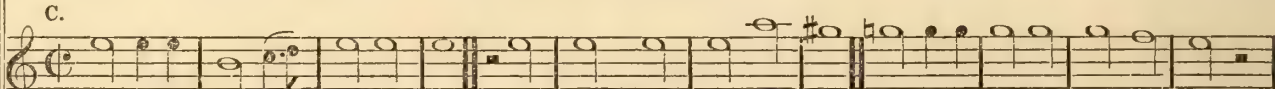
T. 

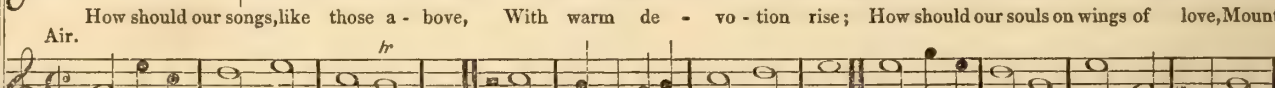
C. 

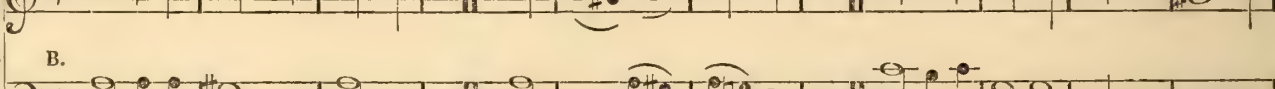
Air. 

B. 

T. 

C. 

Air. 

B. 

drives a-way his fear.
How should our songs, like those a-bove, With warm de-vo-tion rise; How should our souls on wings of love, Mount

T.
upward to the skies, - - - - - *tr*

C.
Mount up - ward to the skies, Mount up - - ward to the skies.

Air.
up-ward to the skies, - - - - - *tr*

B.

T.
To Father, Son, and Ho - ly Ghost, The God whom we a - dore;

C.

Air.

B.

DOXOLOGY. CONTINUED.

T.
Be glo - ry ev - - - er - more, Be glo - ry as it was is now; Be glo - ry as it was is now, And shall be ev - er - more. *p*

C.
Be glo - ry ev - - er - more, Be glo - - - ry now, And ev - - - er - more

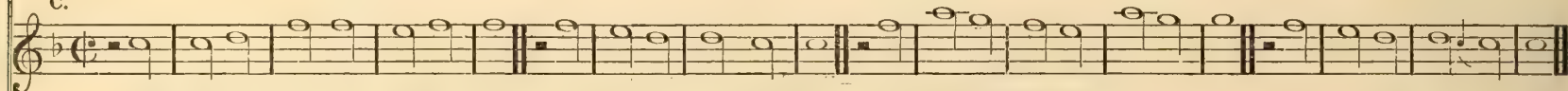
Air.
Be glo - ry as it was is now, And shall be ev - er - more, Be glo - ry as it was is now; Be glo - ry as it was is now, And shall be ev - er - more. *p*

B.
Be glo - ry as it was is now, And shall be ev - er - more, Be glo - ry as it was is now; Be glo - ry as it was is now, And shall be ev - er - more. *p*

T.



C.



Air.

With rev'rence let the saints ap - pear, And bow be - fore their King; His high commands with rev'rence hear, And to him prais - es sing.



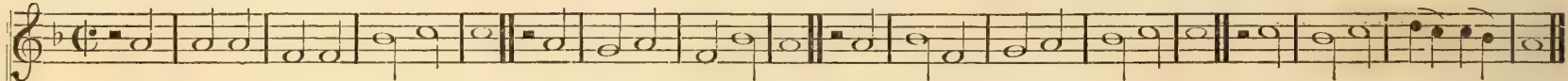
B.



ST. DAVID'S. C.M.

RAVENSCROFT.

T.



C.

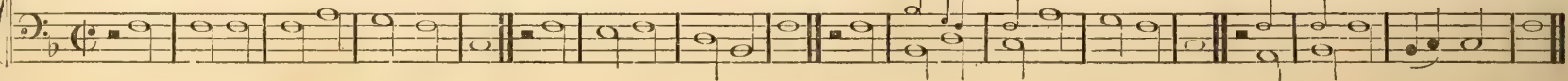


Air.

To Him, in whom they move and live, Let ev'-ry creature sing; All glo - ry to their Ma - ker give, And homage to their King.



B.



CAROLINE C.M.

WILSON. 61

T. *p* Should keep in tune so long,

C. *f*

Air. Our life contains a thousand springs, And dies if one be gone; Strange that a harp of thousand strings, Should keep in tune so long.

B. *p* Should keep in tune so long, *f*

SUPLICATION. C.M.

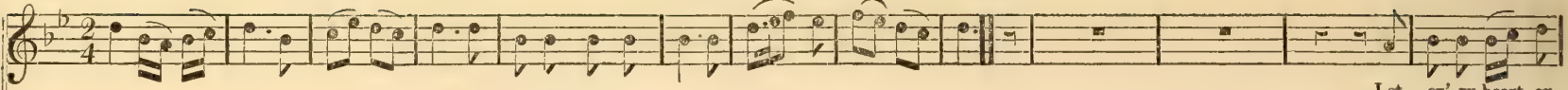
N. DOUGALL.

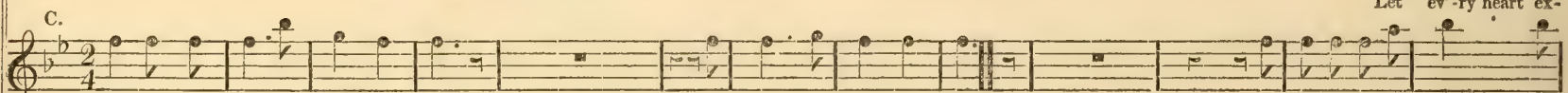
T.

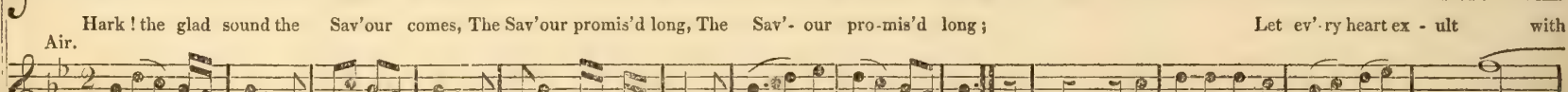
C.


Air. Our sins be - fore thee we con - fess, O may they be for - giv'n; As we to others mercy show, We mer - cy beg from Heav'n, We mercy beg from Heav'n.

B.

T. 

C. 

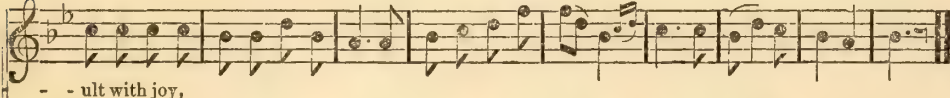
Air. 

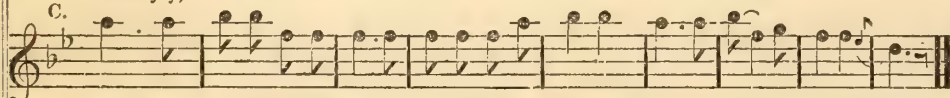
B. 

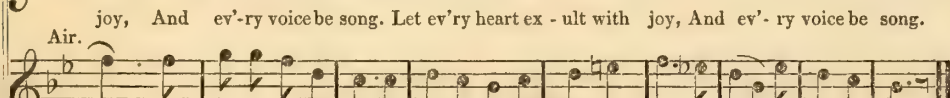
Let ev'-ry heart ex - ult with joy - -

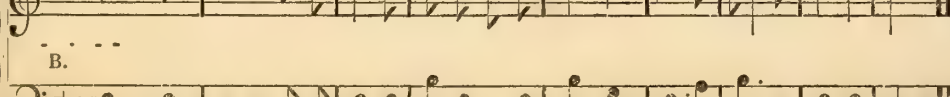
Let ev'-ry heart ex - ult with joy, Let ev'-ry heart ex - ult - - with

CONTINUED

T. 

C. 


Air. 


B. 

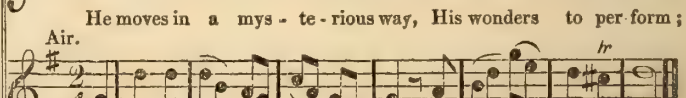
- - ult with joy,

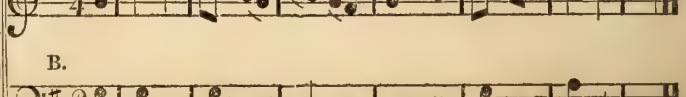
joy, And ev'-ry voice be song. Let ev'-ry heart ex - ult with joy, And ev'-ry voice be song.

WALMER. C.M.

T. 

C. 

Air. 

B. 

He moves in a mys - te - rious way, His wonders to per - form;

T.
He plants his footsteps in the sea, And rides up - on the storm, And rides up - on the storm.

C.
And rides up - on the storm, And rides up - on the storm, And rides up - on the storm.

Air.
He plants his foot - steps in the sea,

B.
He plants his footsteps in the sea, And rides up - on the storm, And rides up - on the storm, And rides up - on the storm.

IRISH. C.M.

B. MILGROVE.

T.
The glorious ar-mies of the sky, To thee, O migh - ty King; Tri - umphant An-thems con - se - crate, And Hal - le - lu - jahs sing.

C.
The glorious ar-mies of the sky, To thee, O migh - ty King; Tri - umphant An-thems con - se - crate, And Hal - le - lu - jahs sing.

Air.
The glorious ar-mies of the sky, To thee, O migh - ty King; Tri - umphant An-thems con - se - crate, And Hal - le - lu - jahs sing.

B.
The glorious ar-mies of the sky, To thee, O migh - ty King; Tri - umphant An-thems con - se - crate, And Hal - le - lu - jahs sing.

EGYPT. S.M.

T. *hr*

C.

Air. *hr* *hr* *hr*

And am I born to die, To lay this bo - dy down; And must my trembling spi - rit fly, In - to a world un-known.

B.

WOODSIDE. S.M.

T.

C.

Air. *hr* *hr*

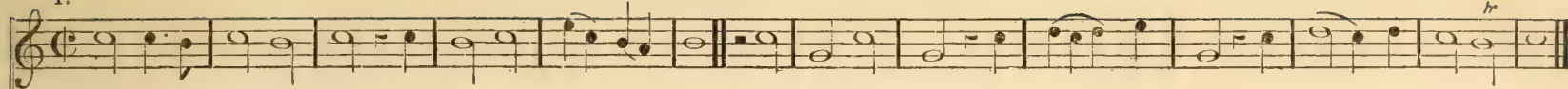
We lift our voices high, And worship with our tongues : We claim some kindred with the skies, And join the heav'nly songs, - - -

B.

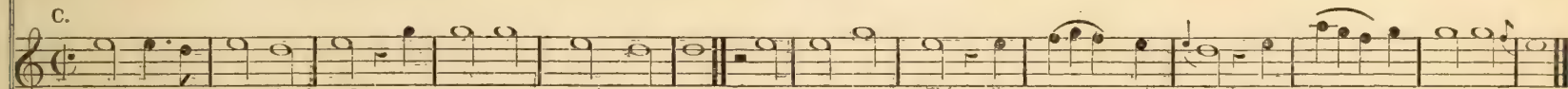
And join the heav'nly songs, - - - And join, - -

And join the heav'nly songs,

T.



C.

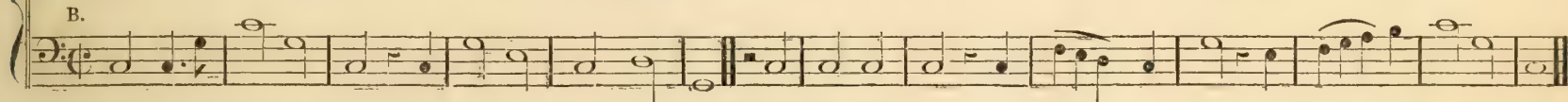


Come sound his praise a - broad, And hymns of glo - ry sing! Ye Heav'nly hosts the song - - be - gin, To our - - ex - alt - ed King.

Air.



B.



CONTINUED.

T. *p**f**p**f**Slow.*

C.

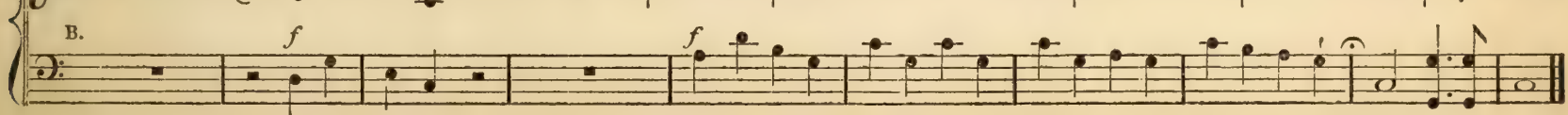
*f**f**Slow.*

Praise ye his name, Hal - le - lu - iah, Praise ye his name, Hal - le - lu - iah, Hal - le - lu - iah, Hal - le - lu - iah, Hal - le - lu - iah, Praise ye his name.

Air.

*f**p**f**Slow.*

B.

*f**f**Slow.*

T. And spangled Heav'ns a shin - ing frame, Their great o - ri - gi - nal pro - claim ;

C. The spacious fir - ma - ment on high, With all the blue e - ther - eal sky;

Air. And spangled Heav'ns a shin - ing frame, Their great o - ri - gi - nal pro - claim :

B.

CREATION CONTINUED.

T.

C. And spangled Heav'ns a shin - ing frame, Their great o - ri - gi - nal pro - claim.

Air.

B.

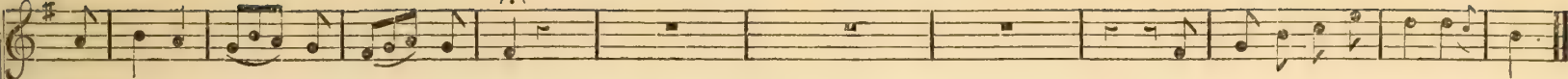
TRIUMPHANT. L.M.

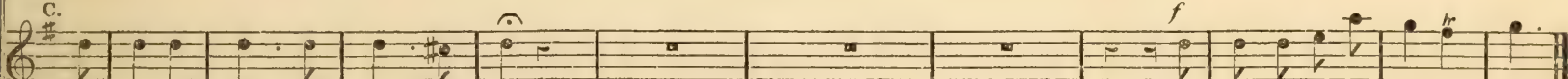
T.

C. Amongst a thousand Harps and songs, Our glorious King ex - alted reigns ;


Air.

B.

T. 

C. 


Air. His sa-cred name fills all their tongues, *p* And ech-oes thro' the Heav'n-ly plains. *f*

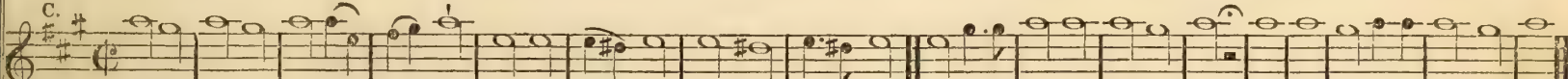
B. 

And e - - choes thro' - - - the Heav'n-ly plains, *p* *f*

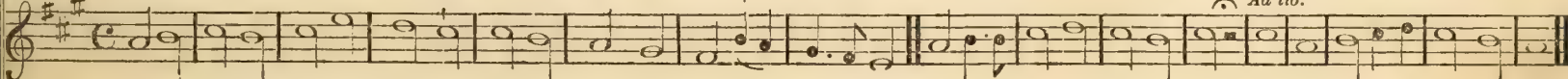
And e - - - choes &c.

DOXOLOGY.

T. 

C. 

Air. Blessed be our Heav'n ly Fa-ther, Is-ra-el's King to all e - ter-ni-ty; Let all the peo-ple say A-men, A-men, Praise ye his ho-ly name. *Ad lib.*

B. 

Ad lib.

T.

Thee will I mag - ni - fy and praise ;

C.

O Lord thou art my God and King, Thee will I mag ni - fy and praise ; I will thee bless and glad - ly sing, Un - to thy ho - ly name al - ways ;

Air.

Thee will I mag - ni - fy and praise ;

B.

Thee will I mag - ni - fy and praise ;

Thee will I magni - fy and praise ;

CONTINUED.

T.

I will thee bless,

C.

I will thee bless, and glad - ly sing, Un - to thy ho - ly name al - ways.

Air.

I will thee bless,

B.

I will thee bless,

I will thee bless,

NEW PORTUGAL L.M.

T.
2/4
Give to our King im - mor - tal praise, For love and

C.
2/4
Give to our King im - mor - tal praise, For love and

Air.
2/4
Give to our King im - mor - tal praise, For love and

B.
2/4
Give to our King im - mor - tal praise, For love and

T. *p* *tr*
C. *tr* *f*
Air, *tr* *p* *tr*
B. *f*

truth are all his ways; to him be - long, Re - peat his mercies, in your song.
 Wonders of grace to him be - long, Re - peat his mercies, Re - peat his mercies,

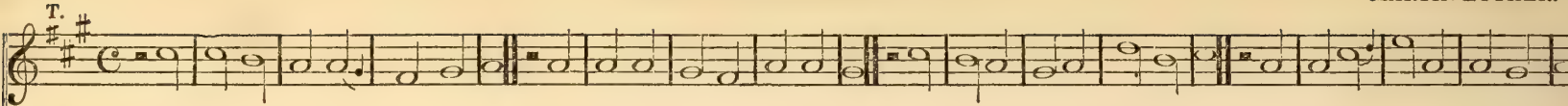
BIRMINGHAM. L.M.

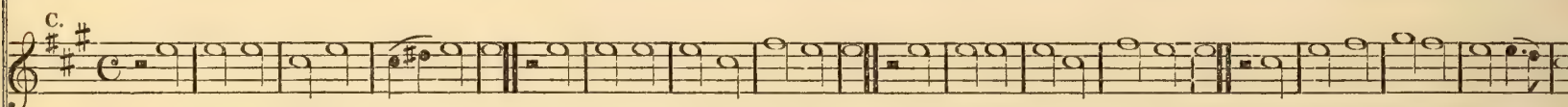
T. *tr*
C. *tr* *tr*
Air, *tr* *tr*
B.

When shall I mount and soar a - way, To the bright realms of endless day; And sing with rapture and sur - prise, Thy lov - ing kind - - ness in the skies.

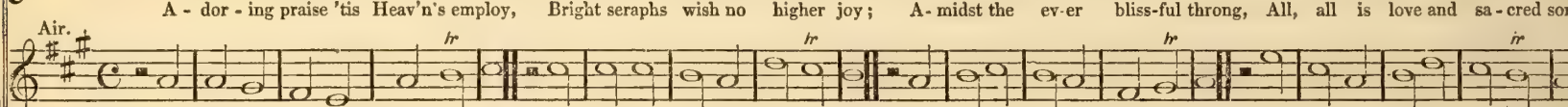
OLD HUNDRED. L.M.

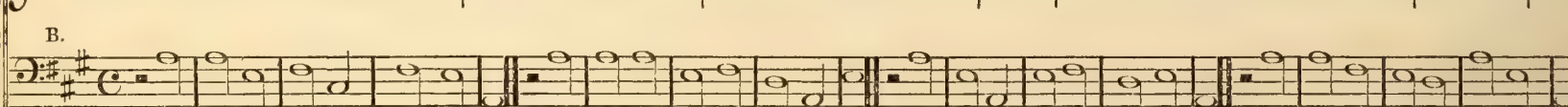
MARTIN LUTHER.

T. 

C. 

A - dor - ing praise 'tis Heav'n's employ, Bright seraphs wish no higher joy; A - midst the ev - er bliss - ful throng, All, all is love and sa - cred song.

Air. 

B. 

HANDEL'S HUNDRED. L.M.

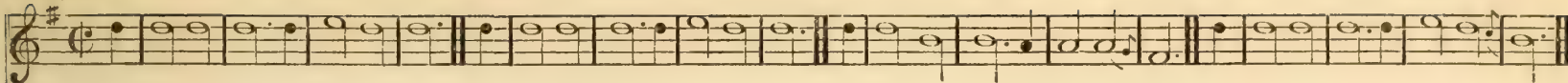
T.

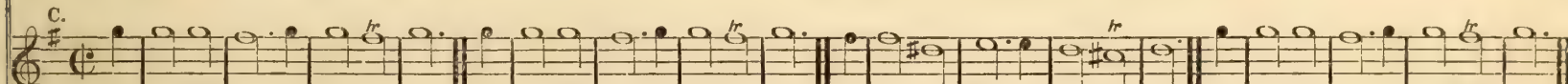
C.

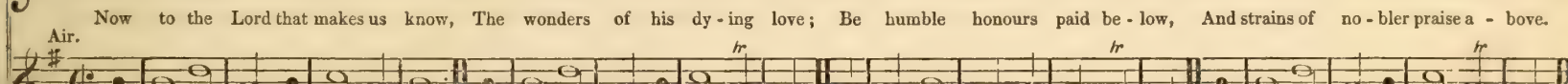
When shall the hap-py time ap pear, That we shall leave our man-sions here; And mount with ra-pid wing on high, To join the songs a-bove the sky.

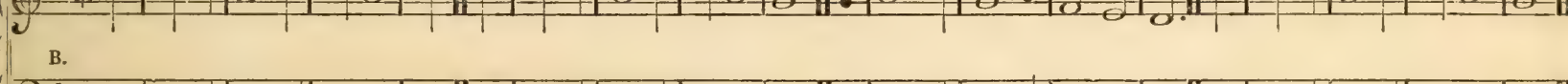
Air.

B.

T. 

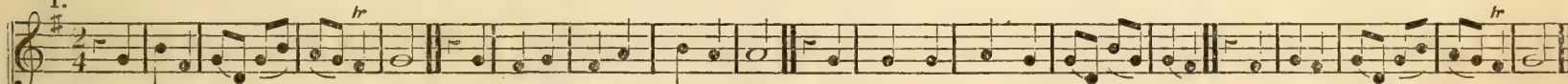
C. 


Air. 

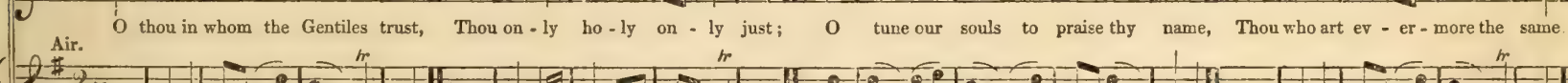
B. 


Now to the Lord that makes us know, The wonders of his dy-ing love; Be humble honours paid be-low, And strains of no-bler praise a-bove.

PORTUGAL. L.M.

T. 

C. 

Air. 

B. 

O thou in whom the Gentiles trust, Thou on-ly ho-ly on-ly just; O tune our souls to praise thy name, Thou who art ev-er-more the same.

T.

C.

Air.

B.

God in his glo - ry shall appear, When Si - on he builds and repairs; He shall regard and lend his - - - ear, Un - to the needy's humble pray'rs; He

CONTINUED.

T.

C.

Air.

B.

shall re-gard - - and lend his ear, Un - to the needy's humble pray'rs.

DARNLEY. L.M.

Z. WYVILL.

T.

C.

Air.

B.

O hap-py they who reach the place, Where Christ doth show his

T.

C.

love - - ly face; Where all his beauties they be - hold; And praise his name with harps of gold, And praise his name with harps of gold.

Air.

B.

JACKSON'S. C.M.

THOMAS JACKSON.


T.

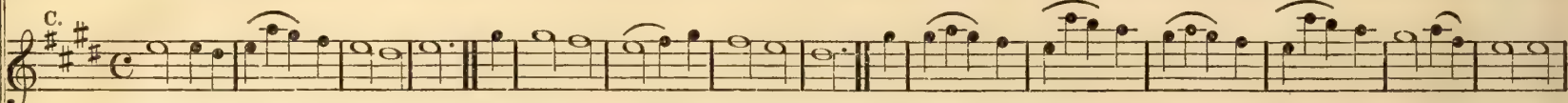
C.

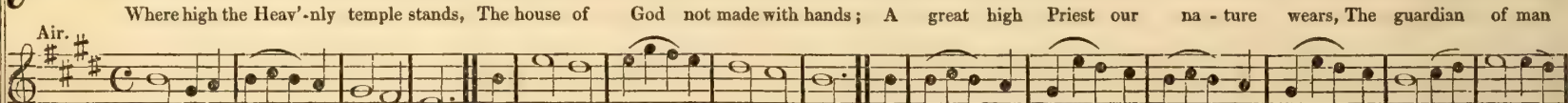
To' him that lov'd the souls of men, And wash'd us in his blood; To roy - al honours rais'd our head, And made us priests to God.

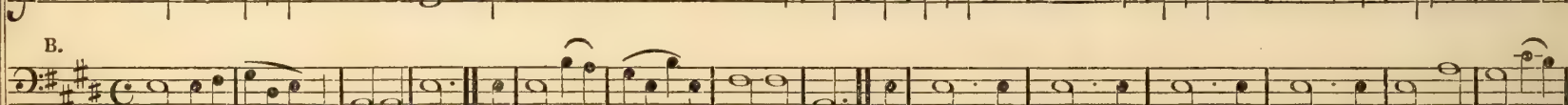
Air.

B.

T. 


C. 


Air. 

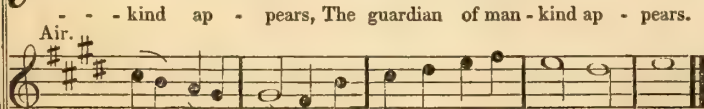
B. 

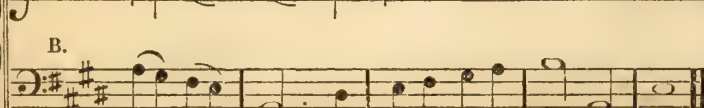
Where high the Heav'-nly temple stands, The house of God not made with hands; A great high Priest our na - ture wears, The guardian of man

TRANQUILLITY CONTINUED.

T. 

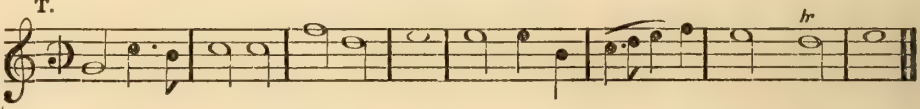
C. 


Air. 

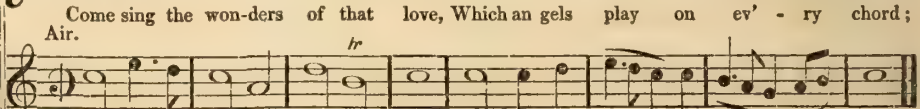
B. 

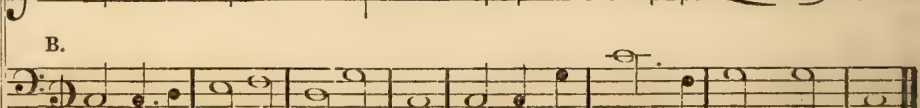
- - kind ap - pears, The guardian of man - kind ap - pears.

DERBY. L.M.


T. 


C. 

Air. 

B. 

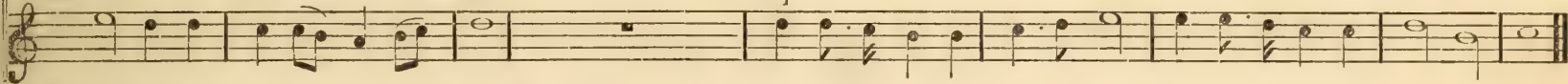
Come sing the won-ders of that love, Which an gels play on ev' - ry chord;

T. 

C.  *mp* *f*

Air. Let all be - low and all a - bove With Hal - le - lu - jahs praise the Lord, With Hal - le - lu - jahs praise the Lord.

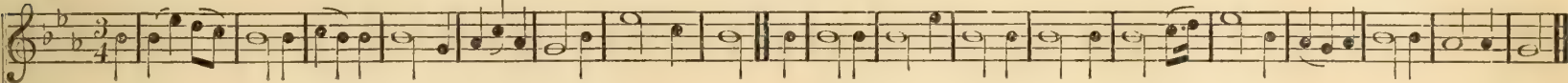
mp *f*


B.  *mp* *f*

With Hal - le - lu - jahs praise the Lord,

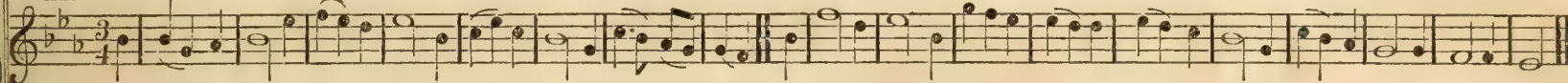
CANAAN. L.M.

RUSSIAN AIR.

T. 

C. 

Air. The Lord is just in his ways all, And ho - ly in his works each one, He's near to all who on him call, Who call in truth, Who call in truth on him a - lone.

B. 

T.

C.

Air.

O thou who art my Heav'nly King, Thee will I mag-ni - fy and praise; I will thee bless, and glad - ly sing, Un - to thy ho - ly name al - ways.

B.

WELLS. L.M.

T.

C.

Air.

O let no man neglect to sing, The praise of his Ex - alt - ed King; When earth and seas and Heav'n combine, To speak his pow'r and love di - vine.

B.

BRENTWOOD. L M.

TALLIS. 77

T. *hr*

C. *hr*

Air.

B. *hr*

O how transporting! how di-vine, When sweetest sounds in concord join; And hearts and harps u-nite to sing, The praises of th'in-carnate King.

GREEN'S 145. L.M.

G. GREEN.

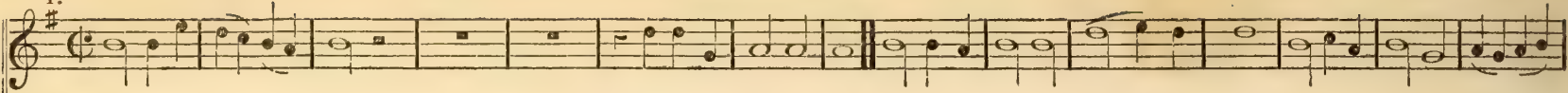
T. *hr*

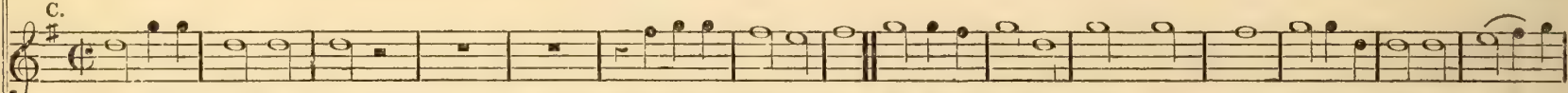
C. *hr*

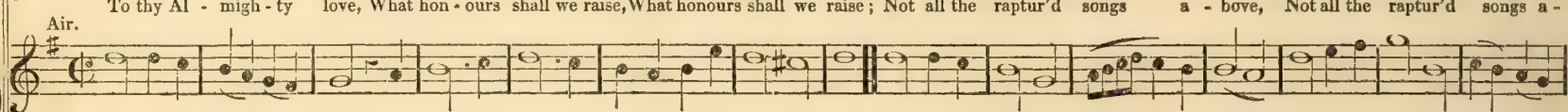
Air.


B. *hr*

We'll sing a-long the Heav'nly road, That leads us to thy bless'd a-bode; Till with the vast unnumber'd throng, We join in Heav'n's triumphant song.

T. 

C. 

Air. 

B. 

To thy Al - migh - ty love, What hon - ours shall we raise, What honours shall we raise; Not all the raptur'd songs a - bove, Not all the raptur'd songs a -

CONTINUED.

T. 

- bove; Can ren - der e - qual praise,

C. 

- bove; Can ren - der e - qual praise.

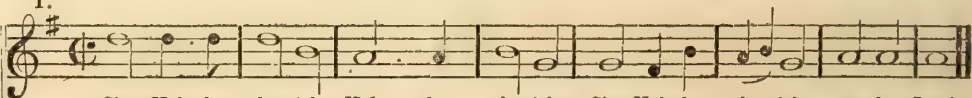
Air. 

- bove; Can ren - der e - qual praise,

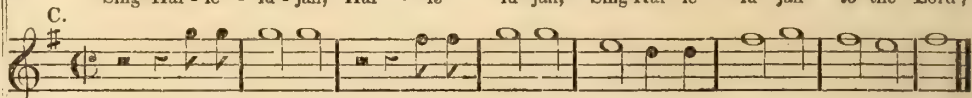
B. 

DOXOLOGY.

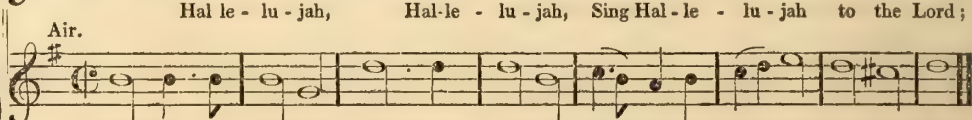
N. DOUGALL.

T. 

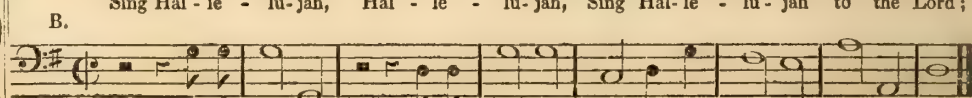
Sing Hal - le - lu - jah, Hal - le - lu - jah, Sing Hal - le - lu - jah to the Lord;

C. 

Hal - le - lu - jah, Hal - le - lu - jah, Sing Hal - le - lu - jah to the Lord;

Air. 

Sing Hal - le - lu - jah, Hal - le - lu - jah, Sing Hal - le - lu - jah to the Lord;

B. 

Hal - le - lu - jah, Hal - le - lu - jah, Sing Hal - le - lu - jah to the Lord;

T.
Sing Hal - le - lu - jah, Hal - le - lu - jah, Sing Hal - le - lu - jah to his name.

C.
Sing Hal - le - lu - jah, Hal - le - lu - jah, Sing Hal - le - lu - jah to his' name.

Air.
Sing Hal - le - lu - jah, Hal - le - lu - jah, Sing Hal - le - lu - jah to his name.

B.
Sing Hal - le - lu - jah, Hal - le - lu - jah, Sing Hal - le - lu - jah to his name.

T.
Hark ! how th'a - dor - ing hosts, Employ their harps and sing, Em -

C.
Hark ! how th'a - dor - ing hosts, Em - ploy - - their harps and

Air.
Hark ! how th'a - dor - ing hosts, Em - ploy - - their harps and

B.
Hark ! how th'a - dor - ing hosts, Em - ploy - - their harps and

CORNHILL CONTINUED.

T.
- - ploy - their harps and sing : Hark ! how the notes of love - di - vine, Sound sweet - - - - from ev' - ry string.

C.
- - ploy their harps and sing : Hark ! how the notes of love di - vine, of love di - vine, Sound sweet from ev'ry string ://

Air.
sing, Employ their harps and sing : Hark ! how the notes of love di - vine, Hark ! how the notes of love - - di - vine, Sound sweet - - - - - from ev' - ry string.

B.
sing, Employ their harps and sing : Hark ! how the notes of love di - vine, Hark ! &c. Sound sweet from ev'ry string ://

T. *Tenor*

C. *Cello*

Air. *Air*

B. *Bass*

To thy Al - migh-ty love, What ho - nours shall we raise; Not all the raptur'd songs a - hove, Can ren - der e - equal praise.

JAMES LEACH.

WESTMINSTER. S.M.

DR. BOYCE.

DR. SCOT.

T.

C.

Air.

B.

To thee I lift my soul, O Lord I trust in thee; My God, let me not be a-sham'd, Nor foes tri-umph o'er me.

T. *hr* *hr* *hr*

C.

Air. Our days are as the grass, Or like the morn - ing flow'r; If one sharp blast sweeps o'er the field, It with - ers in an hour. *hr* *hr* *hr*

B.

HORNCASTLE. S.M.

T. *hr*

C.

Air. Let hearts and tongues u - nite, And loud thanks - giv - ings raise; 'Tis du - - - ty mingled with de-light, To sing - - - sweet songs of praise. *hr*

B. *F*

T.

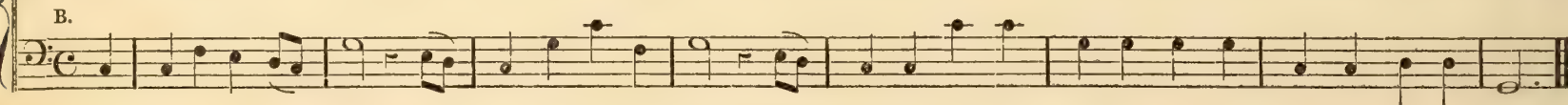


C.



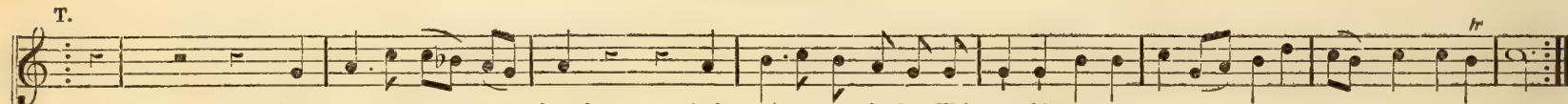
Air. The Hill of Si-on yields, a thousand sa-cred sweets; Be-fore we reach the heav'n-ly fields, Or walk the gol-den streets.

B.



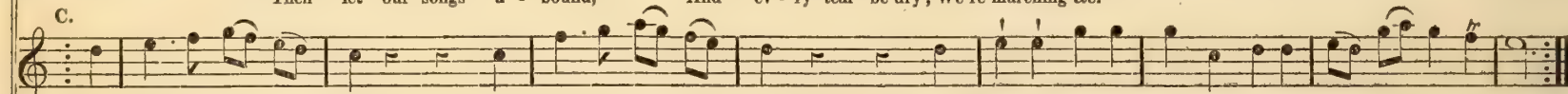
CONTINUED.

T.



Then let our songs a-bound, And ev'-ry tear be dry; We're marching &c.

C.

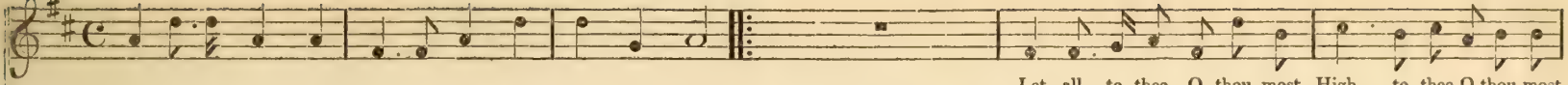


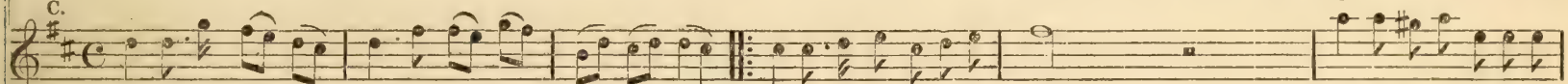
Air. Then let our songs a-bound, And ev'-ry tear be dry; We're marching thro' Im-manuel's ground, To fair-er worlds on high.


B.

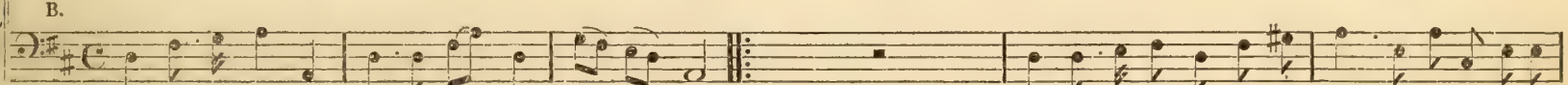


Then let our songs a-bound, And ev'-ry tear be dry; We're marching &c.

T.  Let all to thee O thou most High, to thee O thou most

C.  A-wake the sa - cred song, To our Ex - alt - ed King; Let all to thee O thou most High, Let all to thee O thou most

Air. 

B.  Let all to thee O thou most High, to thee O thou most

CONTINUED.

T.  High; Tri - umph - ant prais - es sing, Tri - umph - ant prais - es sing, Tri - umph - ant prais - es sing.

C.  High; Tri - umph - ant prais - es sing, Tri - umph - ant prais - es sing, Tri - umph - ant prais - es sing.

Air. 

B.  High; Tri - umph - ant prais - es sing, Tri - umph - ant prais - es sing, Tri - umph - ant prais - es sing.

T.

C.

Air.

B.

Thou art our heav'nly King, Thy name is all di - vine; Thy glories round the earth are spread, And o'er the heav'n they shine: Thy glories &c. And o'er the &c.

WORCESTER. S.M D.

T.

C.

Air.

B.

While mortals glad-ly sing with you, While mortals &c. In joyful &c.

Ye glorious hosts a-bove, Your sweetest anthems raise; In joy-ful songs of praise,

T. *mf* *p*

How charming thus to sing, How sweet the Heav'nly theme,

C. *mp* *p* *mf*

How charm - ing charming thus to sing, How sweet, How sweet the Heav'nly theme, We will re - peat it

Air. *mp* *p* *mf*

B. *p* *mf*

mf How charming thus to sing, How sweet the Heav'nly theme, We will re - peat it Migh - ty King, We'll

We will re - peat it Migh - ty King, We'll praise thy glo - rious

CONTINUED.

T. *f*

We will re-peat it Migh - ty King, We'll praise thy glorious name,

C. *f* *Ado. Ad lib.*

Migh - ty King, We'll praise thy glo - rious name, We'll praise thy glorious name; We will re - peat it Mighty King, We'll praise thy glorious name.

Air. *tr*

praise thy glorious name, We will re - peat it Migh - ty King, We'll praise thy glorious name;

B. *f* *Ado. Ad lib.*

name, We will re - peat it Migh - ty King, - - - - -

T.
Be - hold the morning sun, Be - gins his glo - rious way; His beams thro' all the na - tions

C.
Be - hold the morning sun, Be - gins his glo - rious way; His beams thro' all the na - tions run thro'

Air.
Be - hold the morning sun, Be - hold the morning sun, Be - gins his glo - rious way; His

B.
Be - hold the morning sun, Be - hold the morning sun, Be - gins his glorious way; His beams thro'

CONTINUED.

T.
run thro' all the nations run, And life and light convey, And life &c.

C.
all the nations run, And life and light con-vey, And life &c.

Air.
beams thro' all the nations run,

B.
all the nations run, And life and light con-vey, And life &c.

SHILOH. P.M. 8s. & 7s.

T.
Who hath our re - port be - lieved, Shi - loh come is not re - ceived;

C.
Who hath our re - port be - lieved, Shi - loh come is not re - ceived;

Air.
Who hath our re - port be - lieved, Shi - loh come is not re - ceived;

B.
Who hath our re - port be - lieved, Shi - loh come is not re - ceived;

T.

C.

Not re - ceiv - ed by his own, Promis'd branch from root of Jesse; David's offspring sent to bless you, Comes too low - ly to be known.

Air.

B.

ASHBURN. P.M. 7s.

T.

C.

Tune our lips,

Air.

New on thee our souls de-pend, In com - pas - sion now de - scend; Fill our hearts with thy rich grace, Tune our lips, to sing thy praise.

B.

Tune our lips,

T.
C.
Air.
B.

Sing of our Sov'reign's love, Sing of his mighty pow'r; See how he pleads a - bove, For those whose sins he bore: Let all to him their voic - es raise, Let all to him their

CONTINUED.

PARADISE. P.M. 6s. & 9.

T.
C.
Air.
B.

voic - es raise, their voic-es raise, &c. Let all to him their voic - es raise, And sing, And sing a - loud his glorious praise. voic - es raise, their voic-es raise, &c.

T.
C.
Air.
B.

Hal-le - lu-jah, we sing, To our glo-ri-fied King, In the praise of his

T.

C.

wonderful love; To the Lamb that was slain, Hal-le - lu - jah a - gain, Till with Angels we praise him a - bove.

Air. *hr* *p* *mf*

B. *p* *mf*

Till with angels we praise him a - bove, - - - -

LITTLETON. P.M. 8s. & 7s.

T.

C.

O that I could now a - dore thee, Like the Heav'nly hosts a - bove; Who for ev - er bow be - fore thee, And un - ceas - ing sing thy love.

Air. *hr*

B. *hr*

T.
C.
Air.
B.

Heav'nly Father we would praise thee, Like the glo - rious hosts a - bove; Songs of tri - umph would we raise thee, Till we meet in perfect love.

CONTINUED.

T.
C.
Air.
B.

Till we join with Saints be - fore thee, Till with them we take our place; *mf* Till like them \therefore \therefore we can a - dore thee, We will sing thy glorious praise. *f*

Till we join with Saints be - fore thee, Till with them we take our place; *mf*

T. *hr*

C. *hr*

Air. *hr* *hr* *hr* *hr* *hr*

B. *hr*

The time when I shall en - ter Up - on a world un - known, My helpless soul I'll venture, Up - on his name a - lone: Then with the saints in glo - ry, The

CONTINUED.

T. *p* *hr* *hr*

C. *f*

Air. *p* *hr* *hr* *hr* *hr*

B. *f*

And chaunt my bliss - ful sto - ry, And chaunt my blissful sto - ry, In high se - raphic lays.

grateful song I'll raise, And chaunt my bliss - ful sto - ry, And chaunt my bliss - ful sto - ry,

T.

C.

Air.

O that I could now a-dore thee, Like the Heav'n-ly hosts a-bove; Who for ev-er bow be-fore thee, And un-ceas-ing sing thy love.

B.

CONTINUED.

T.

C.

Air.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Praise ye the Lord. A - men.

B.

1st.

Ad lib. 2nd.

f *p* *f* *p* *f* *Ad lib.*

T.
C.
Air.

Angels from the realms of glo - ry, Wing your flight o'er all the earth; Ye who sang Cre - a - tion's sto - ry, Now pro - claim Mes - si - ah's birth.

B.

CONTINUED.

T.
C.
Air.

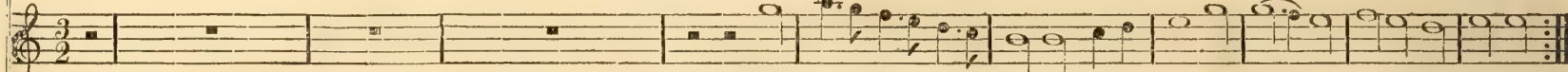
Come and worship, come and worship, Worship Christ the new - born King; Come and worship, come and worship, Worship Christ the new - born King.

B.

T.

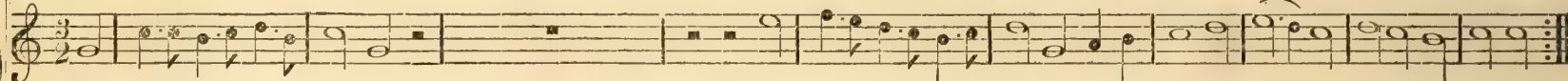


C.



Air.

How beau-ti-ful up-on the mountains, Are the feet of him that bringeth good tidings.



How beau-ti-ful up-on the mountains,

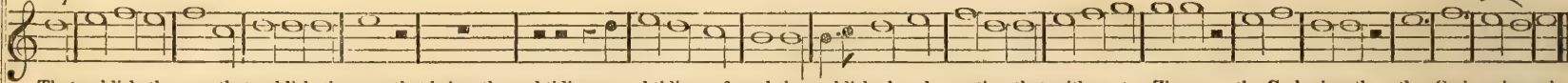
B.



How beau-ti-ful up-on the mountains,

CONTINUED.

T.

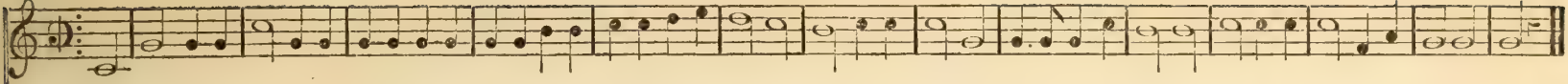
C. *p*

That publisheth peace, that publisheth peace, that bringeth good tidings, good tidings of good, that publisheth sal - va-tion, that saith un-to Zi on, thy God reigneth, thy God reign-eth.

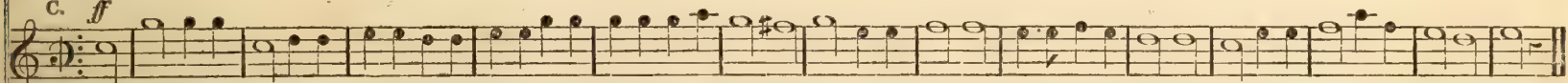
Air.

B. *p*

T.

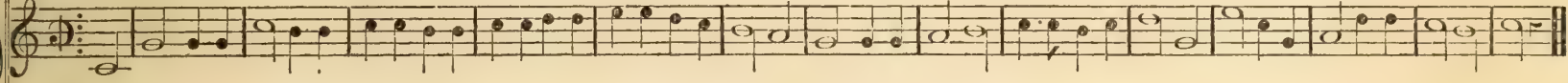


C. *ff*

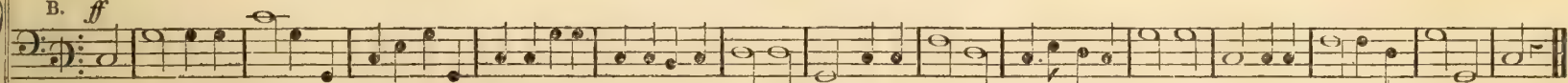


Break forth in-to joy, sing to - gether, sing to - gether, Ye waste places of Je - ru - sal - em, For the Lord hath comforted his people, He hath re deemed Je - ru - sa - lem.

Air.




B. *ff*




CONTINUED.

T.

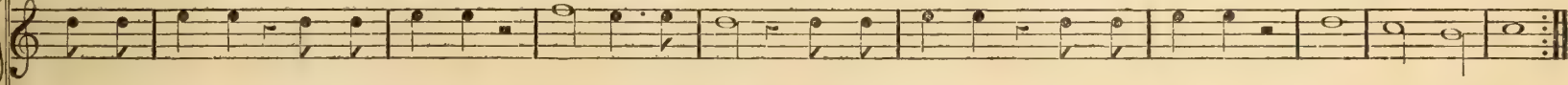


C.

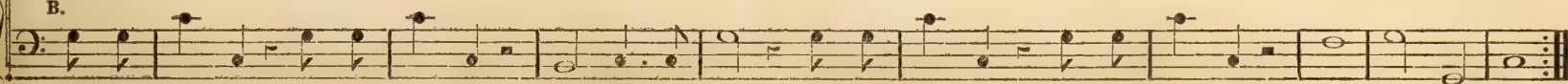


Hal - le - lu - jah, Hal - le - lu - jah, Praise ye the Lord; Hal - le - lu - jah, Hal - le - lu - jah, Praise ye his name.

Air.

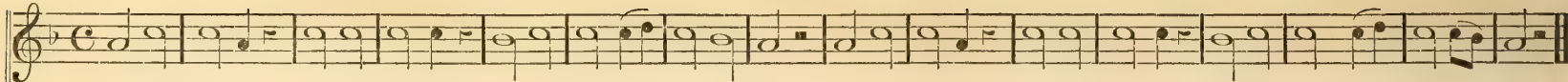


B.



DISMISSION.

T.



C.

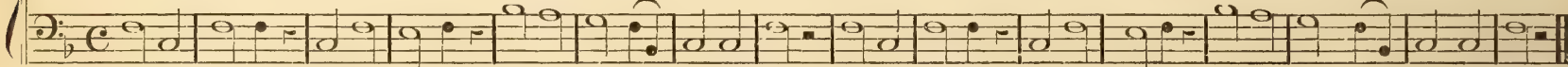


Air.

Lord dis - miss us with thy blessing, Fill our hearts with joy and peace; Lord im - prove us when con - fess-ing, All thy love and all thy grace.

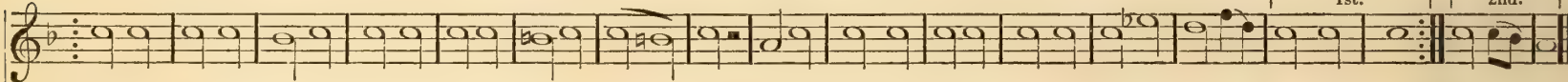


B.



CONTINUED.

T.



1st.

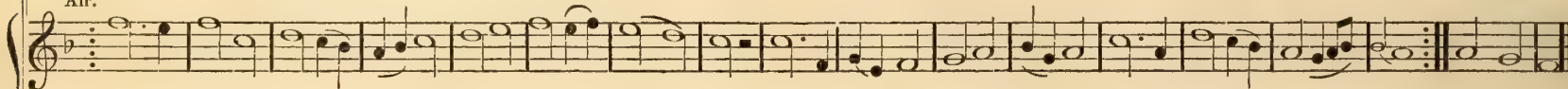
2nd.

C.



Air.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men; O re - fresh us with thy blessing, O re - fresh us with thy grace. with thy grace.



B.



REMEMBRANCE. C.M.

HANDEL. 97

T.

C.

Air.

In mer - cy with thy ser - vant deal, Thy laws me teach and shew; I am thy ser-vant wis-dom give, That I thy laws may know.

B.

KIRBY. L.M.

J. A. STEVEN.

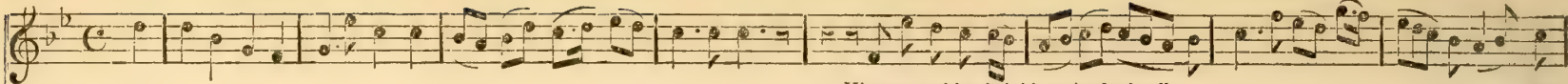
T.

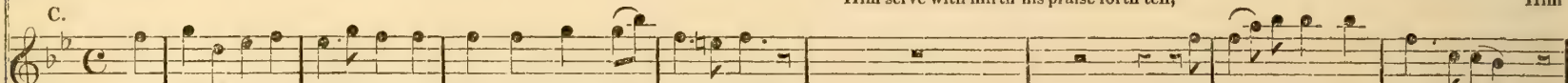
C.

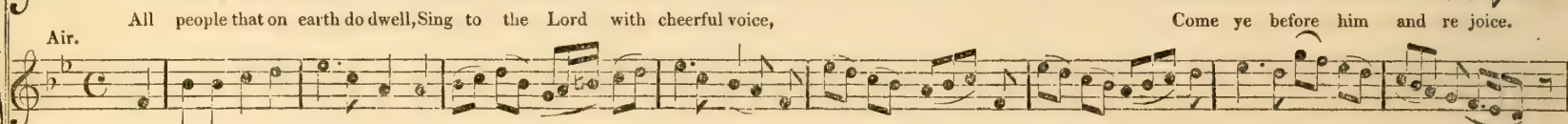
Air.

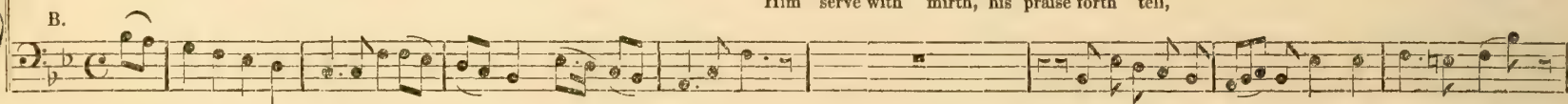
Come ho - ly spi-rit calm my mind, And fit me to ap-proach my God; Re - move each vain, each worldly thought, And lead me to thy blest a - bode.

B.

T. 

C. 

Air. 

B. 

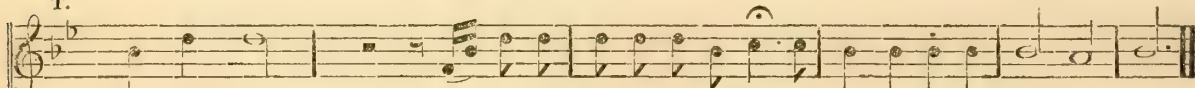
Him serve with mirth his praise forth tell, Him

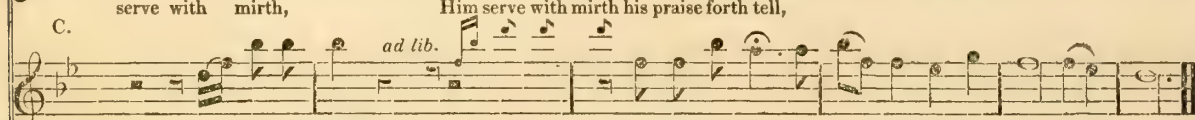
All people that on earth do dwell, Sing to the Lord with cheerful voice, Come ye before him and re-joice.

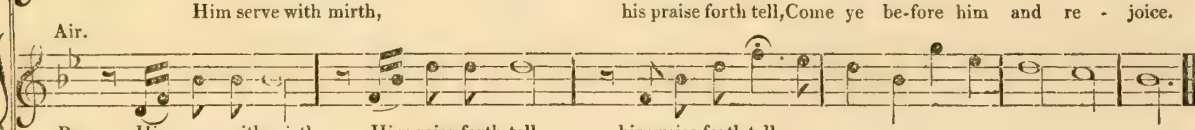
Him serve with mirth, his praise forth tell,

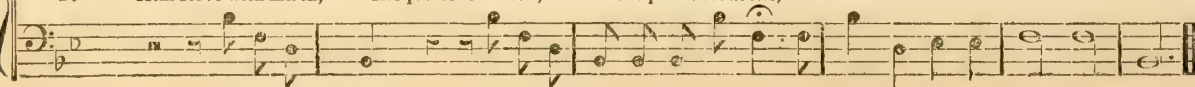
His praise forth tell,

CONTINUED.

T. 

C. 

Air. 

B. 

serve with mirth, Him serve with mirth his praise forth tell,

ad lib.

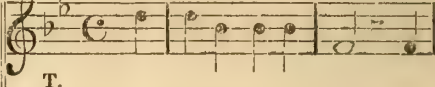
Him serve with mirth, his praise forth tell, Come ye be-fore him and re-joice.

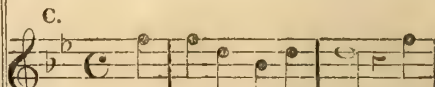
Him serve with mirth, His praise forth tell, his praise forth tell,

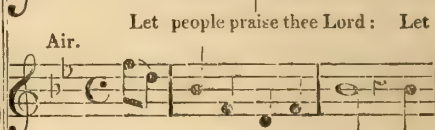
Him serve with mirth, Him serve with mirth his praise forth tell.


NEW LEBANON. S.M.

Subject from Haydn.—Arranged by J. Turnbull.

T. 

C. 

Air. 

B. 

Let people praise thee Lord: Let

T. *p* the na - ti - ons be glad, In songs their voices raise, *f*

C. people all thee praise; In songs their voices raise, *f* O let the na - ti - ons be glad, In songs their voices raise.

Air. *p* O let the na - ti - ons be glad, In songs their voices raise, *f*

B. *f*

BALLERMA. C.M.

R. SIMPSON.

T.

C.

Air. I wait-ed for the Lord my God, And pa-tient - ly did bear, At length to me he did in-cline, My voice and cry to hear.

B.

ARNOLD'S HYMN ON THE NATIVITY.

T. *p*
 Hark! the her-ald an-gels sing, Peace on

C.
 Hark! Glo-ry to the new born King, Glo-ry to the new born King,

Air.
 Hark! the her-ald an-gels sing, Hark! the her-ald an-gels sing,

B. *p*
 Peace on

T. *f*
 earth,

C. *f*
 and mer-cy mild, God and sin-ners re-con-cil'd, God and sin-ners re-con-cil'd. Joy-ful all ye na-tions rise,

Air. *p* *f*
 and mer-cy mild, God and sin-ners re-con-cil'd,

B. *f*
 and mer-cy mild, God and sin-ners re-con-cil'd,

T. *f*

C. *f*

Air. Join the tri-umph of the skies, With th'an - gel - ic host pro - claim Christ is born in Beth - le - hem,

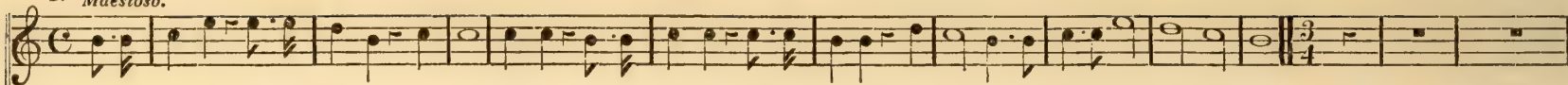
B. *f* Hark! the her - ald an - gels sing,

T. *f*

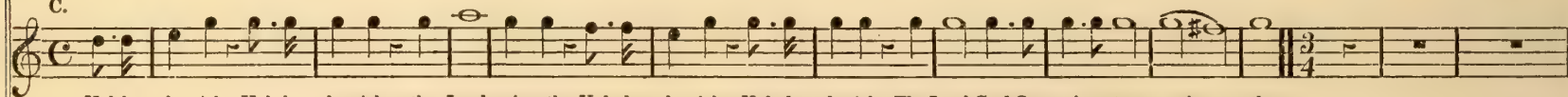
C. *f*

Air. Hark! the her - ald an - gels sing, Glo - ry to the new born King, Glo - ry to the new born King, Glo - ry to the new born King.

B. *f* Hark! the her - ald an - gels sing,

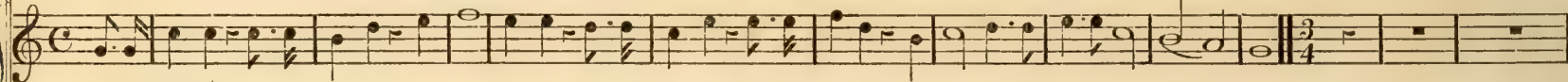
T. *Maestoso.*

C.

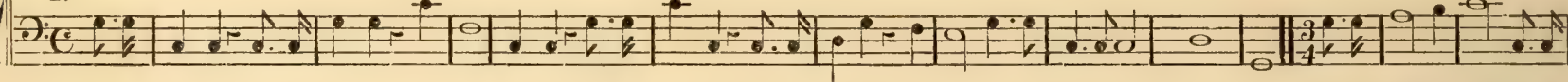


Hal - le - lu - jah, Hal - le - lu - jah, the Lord reigneth, Hal - le - lu - jah, Hal - le - lu - jah, The Lord God Om - ni - po - tent reign - eth.

Air.



B.

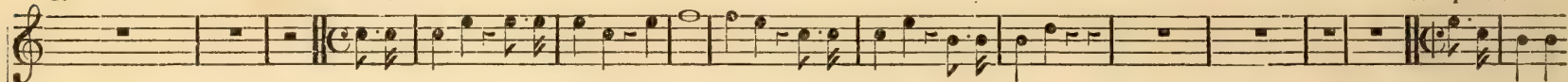


Let the earth be glad, let the

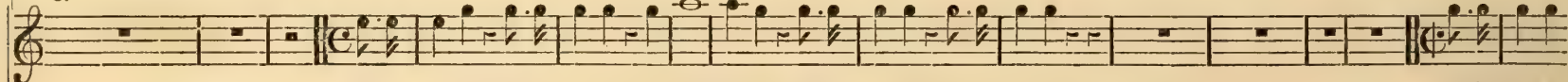
CONTINUED.

T.

CHORUS.

Con spirito.

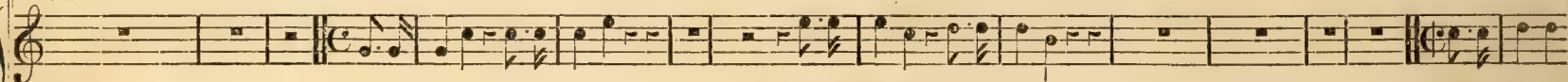
C.



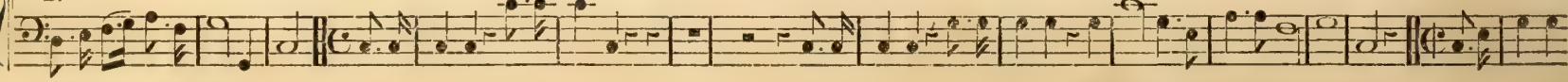
Hal - le - lu - jah, Hal - le - lu - jah, the Lord reigneth. Halle - lu - jah, Hal - le - lu - jah,

Let the earth be

Air.



B.



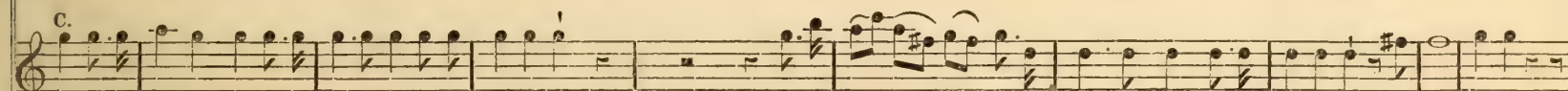
multi - tude of the Isles re - joice.

The Lord God Omni - po - tent reigneth.

T.



C.



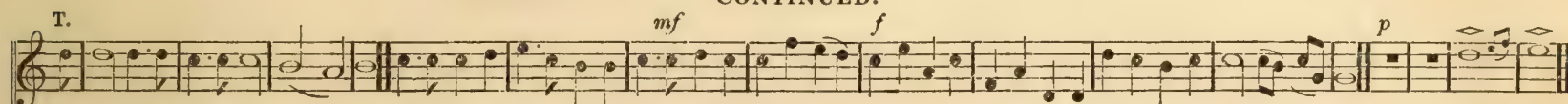
glad let the earth be glad let the mul-titude of the Isles rejoice, Let the earth be glad, Let the earth be glad, Let the mul-ti-tude of the Isles rejoice, The Lord reigneth.

B.

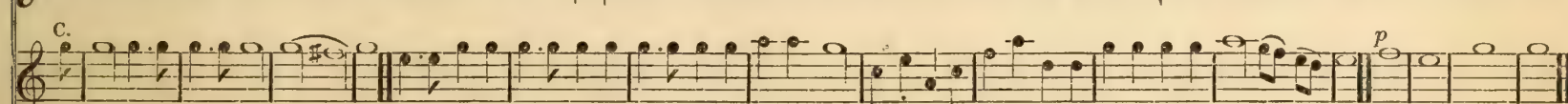


CONTINUED.

T.

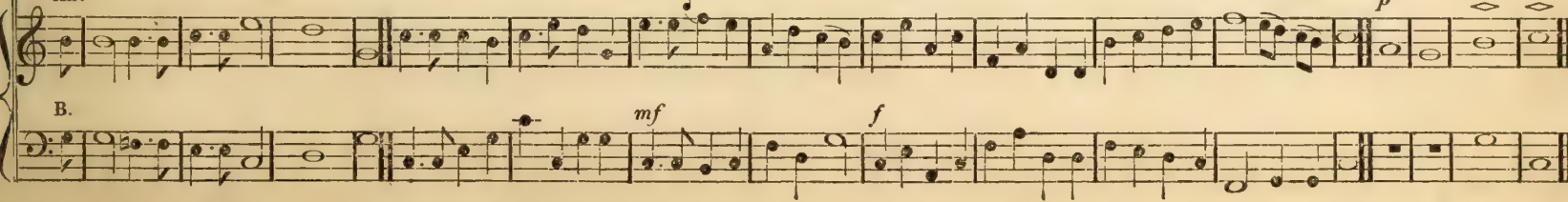



C.




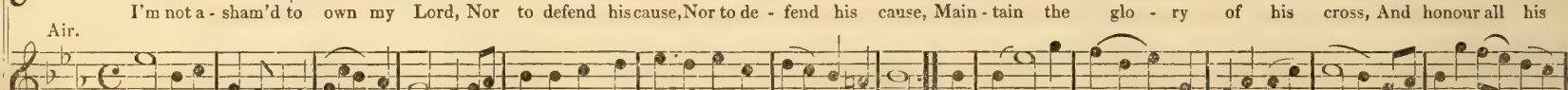
The Lord God Omnipo-tent reign-eth Hal-le-lu-jah, Halle-lujah, Bless and praise his holy name, Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Praise ye the Lord A-men A-men.

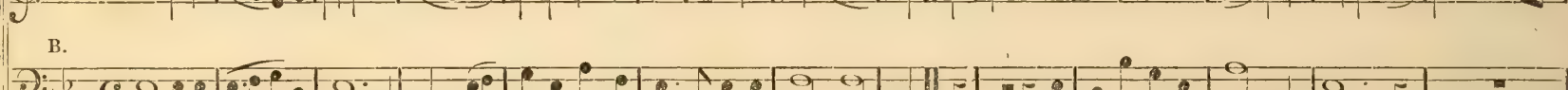
B.



T. 

C. 

Air. 

B. 

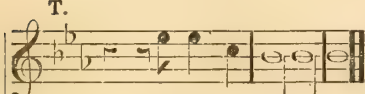
Main tain the glo ry of his cross,
I'm not a - sham'd to own my Lord, Nor to defend his cause, Nor to de - fend his cause, Main - tain the glo - ry of his cross, And honour all his


Main-tain the glo-ry of his cross,

CONTINUED.

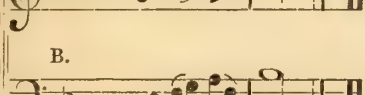
NEWINGTON. C.M.

Arranged by R. A. Smith.

T. 

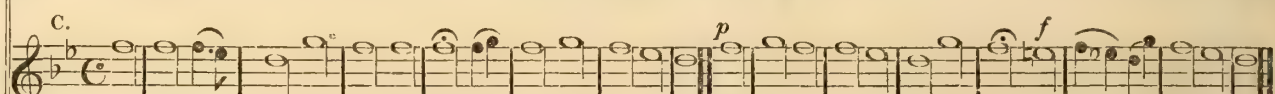
C. 

Air. 

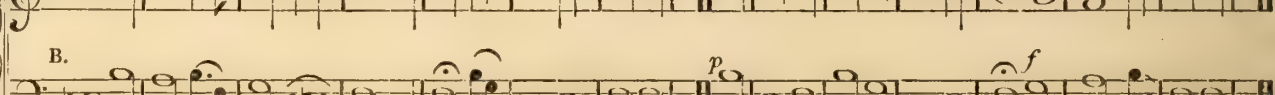
B. 

laws, And hon-our all his laws.

T. 

C. 

Air. 

B. 

Be-hold th'a - maz-ing gift of love, The Fa - ther hath bestow'd On us, the sin-ful sons of men, To call us sons of God.

T.

C.

Air.

B.

O God of Beth - el! by whose hand Thy peo - ple still are fed; Who through this wea - ry pil - grim - age Hast all - - our fa - thers led.

DUKE STREET. L.M.

T.

C.

Air.

B.

O happy they who reach the place, Where Christ doth shew his love - ly face; Where all his beau - ties they be - hold, And praise his name with harps of gold.

r.

C.

f *tr*

Hail! hail once more auspicious morn, On which our Heav'nly King was born; Let all on earth their voices raise, And sing loud an-thems to his praise, And sing loud anthems to his praise.

Air. *tr* *f* *tr*

B. *f*

SHIRLAND. S.M.

JOHN STANELY.

T. *#*

C. *#*

Raise your tri - umphant songs, To an im - mor - tal tune; Let the wide earth re-sound the deeds, Let the wide earth re-sound the deeds, Ce - les - tial grace has done.

Air. *#* *tr*

B.

T.

C.

Air.

Be - hold how good a thing it is, And how be - com - ing well, To - gether such as breth'ren are In u - ni - ty to dwell, In u ni - ty to dwell.

B.

FERNEYSIDE. S.M.

DR. BARNES.

T.

C.

Air.

To God, all good, all wise. To God, e - ter - nal King: We'll raise the song with cheer - ful voice; And thanks and prais - es bring.

B.

T.

C.

Air. O send thy light forth and thy truth ; Let them be guides to me, And bring me to thine ho - ly hill, Ev'n where thy dwellings be. Then will I

B.

CONTINUED.

T.

C.

Air. to God's al - tar go, To God my chiefest joy, Yea God, my God, thy name to praise, My harp, My harp I will em - ploy, I will em - ploy.

B.

My harp,

T.

C.

Air.

Come let us join our cheer-ful songs, With an-gels round the throne, Ten thousand, thousand are there tongues, But all there joys are one.

B.

* A fine old English Melody, on which the tune "Low Church," formerly inserted here, seems to have been founded.

KELBURN: C.M.

R. A. SMITH.

T.

C.

Air.

Be - hold bless ye the Lord all ye That his at-ten-dants are, Ev'n you that in God's tem-ple be, Ev'n you that in God's temple be, And praise him nightly there.

B.

p *Cres.* *f*

p *Cres.* *f*

T.

3/2

C.

3/2

Air.

B.

The Lord is ev - er nigh to them That be of bro - ken sp'rit; To them he safe - ty doth af - ford That are in heart con - trite.

CONTINUED.

T.
#

C.
#

Air.

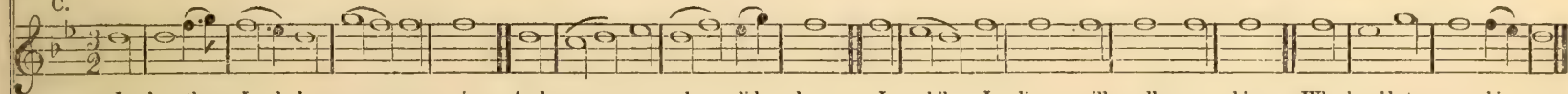
B.

The troubles that af - flict the just In number ma - ny be; But yet at length out of them all The Lord doth set him free.

T.

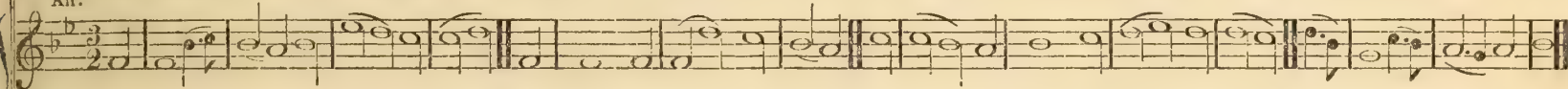


C.

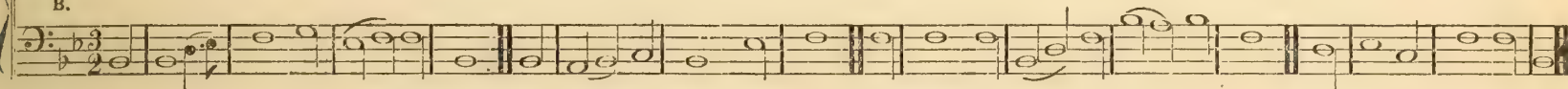


Air.

I love the Lord, be - cause my voice And pray - ers he did hear; I, while I live, will call on him, Who bow'd to me his ear.



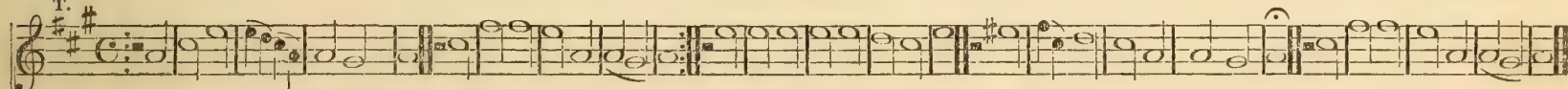
B.



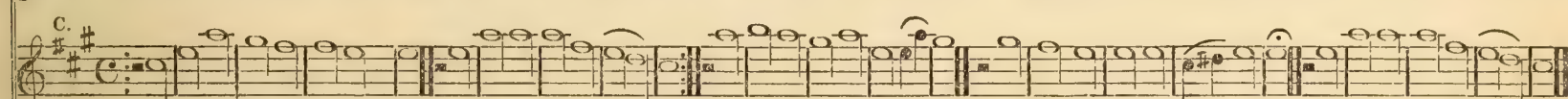
LUTHER'S HYMN ON THE JUDGMENT. P.M. 8s. & 7s.

MARTIN LUTHER, 1524.

T.

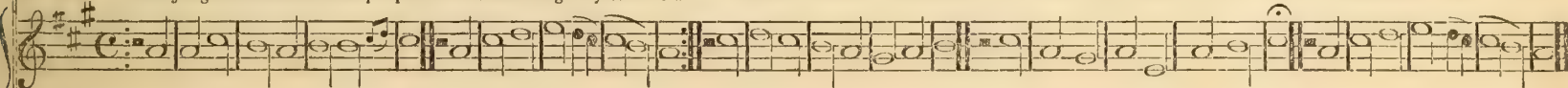


C.

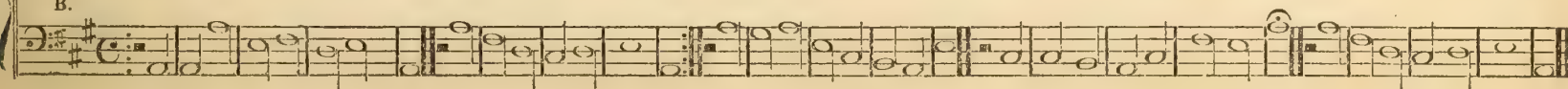


Air.

Great God what do I see and hear—The end of things cre-a - ted! The trumpets sound, the graves restore The dead which they contain'd before! Prepare, my soul, to meet him.
The judge of mankind doth ap - pear On clouds of glo - ry seat - ed.



B.



T.

C.

Air.

Great and mar-vel-lous are thy works, Lord God Al-migh-ty. Great and mar-vel-lous, Great and mar-vel-lous,

B.

p *f*

CONTINUED.

T.

C.

Air.

Great and mar-vel-lous are thy works. Just and true, Just and true, Just and

B.

p *f*

Just and true are all thy ways thou King, thou King of Saints.

True are all thy ways,

Thou king of saints, Just and

T. *Adagio.* *Tempo Primo.*

C.

Air.

true are thy ways thou King of Saints. Ho - ly Ho - ly, thou a - lone art Ho - ly. Hal - le - lu - jah, Hal - le - lu - jah, A - men A - men.

R.

true are thy ways thou king of saints.

ORTON. C.M.

T.

C.

Air.

Oh thou my soul bless God the Lord, And all that in me is, Be stir-red up his ho - ly name To mag - ni - fy and bless.

B.

H

T.
C.
Air.
B.

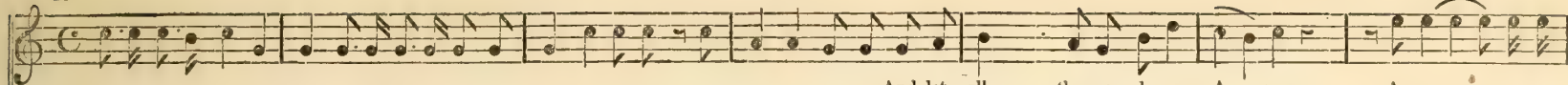
Glo-ry to God on high, Praise ye his name! Who all our sor-rows bore, And saints cry
Let heav'n and earth re- ply, An- gels his love a- dore,

CONTINUED.

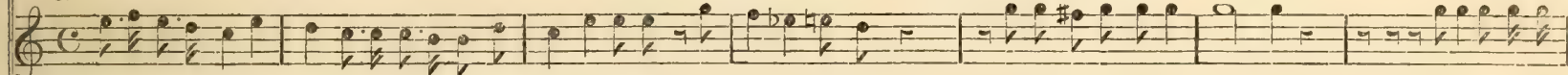
T.
C.
Air.
B.

ev - er more, Wor- thy the Lamb, Wor- thy the Lamb, Wor- thy the Lamb, Sing a - loud ev - er - more, Wor- thy the Lamb.

T.

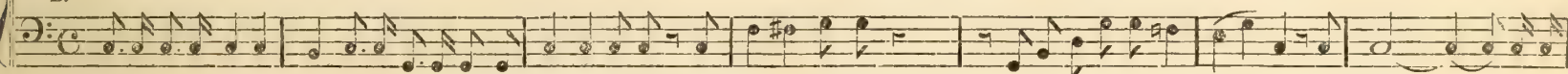


C.



Bless-ed be the Lord, the Lord God of Is - ra - el, From ev - er - last-ing, to ev - er - last-ing, let all the peo-ple say A - men A-men Let the

B.

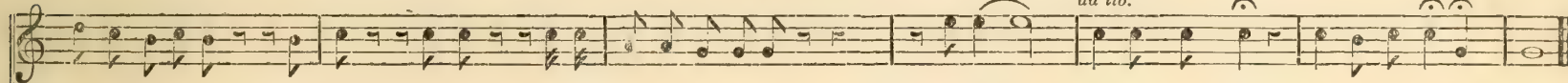


And let all the people say A - men, A-men,

let all the peo-ple say A - men, A - men - - -

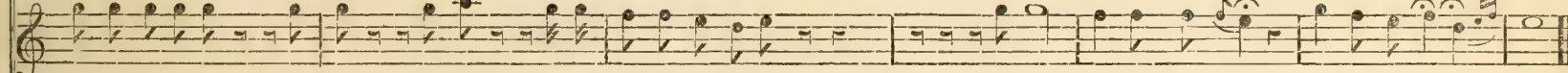
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T.



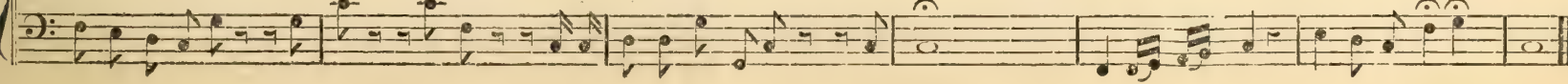
A - men .

C.



people say A-men, A - men, A - men, Let the peo-ple say A-men, A - men, praise ye the Lord, praise ye the Lord, A - men

B.



A - men,

A - men,

T.
C.
Air.
B.

All lands to God, in joy-ful sounds A - loud your voi - ces raise; In sweet - est har - mo - ny com-bine, To sing Je - ho - vah's praise.

ST. JUDE'S, CONTINUED.

T.
C.
Air.
B.

In sweetest har - mo - ny com-bine, To sing Je - hovah's praise.

WILTSHIRE. C.M.

T.
C.
Air.
B.

Thro' all the changing scenes of life, In trouble and in joy;

T.

C.

The praises of my King shall still, The praises of my King shall still; My heart - - - - - and tongue em - ploy, My heart and tongue em - ploy.

Air.

B.

STAUGHTON. C.M.

T.

C.

Wor - thy the Lamb that died they cry, To be ex - al - ted thus; Wor - thy the Lamb let us re - ply, For he was slain for us.

Air.

B.

T.
C.
Air.
B.

Praise waits for thee in Zi - on, Lord, To thee vows paid shall be, O thou that hear - er art of pray'r All flesh shall come to thee.

* Inserted by permission of the Author.

ST. THOMAS. C M.

HENRY PURCELL. 1687.

T.
C.
Air.
B.

How glorious Zi-on's courts ap - pear, The ci - ty of our God! His throne he hath es-tablish'd here, Here, fix'd his lov'd a - bode.

T.
C.
Air.

Deal gent-ly Lord with those Whose faith and pi-ous fear, Pro-claim their hearts sin-cere,
Whose hope and love, and ev'-ry grace,

B.

LEVEN. C.M.

DR. BARNES.

T.
C.
Air.

And shall we then go on to sin, That grace may more a-bound? Great God, for-bid that such a thought Should in our breast be found! Should in our breast be found!

B.

T.
C.
Air.
B.

Come and raise a joy - ful song, Tune your harps ye an - gel throng; When your high-est notes ye raise, Sound them to your Maker's praise.

AMHERST. P. M. 4 6s. & 4 4s.

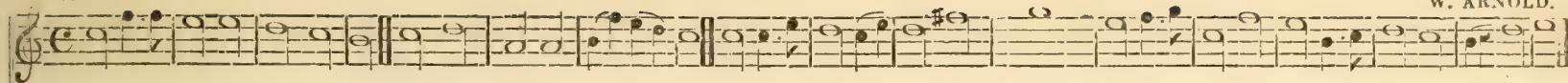
WILLIAM BILLINGS.

T.
C.
Air.
B.

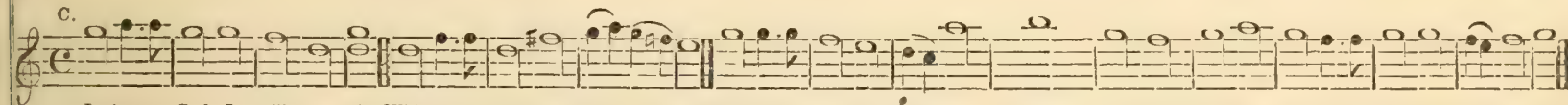
Ye boundless realms of joy, Ex - alt your Maker's fame; His praise your songs employ O earth and star-ry frame; Ye holy throng of angels bright, In worlds of light Begin the song.

T.

W. ARNOLD.

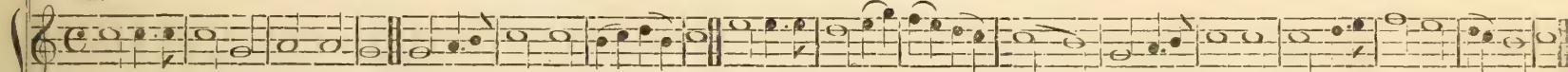


C.

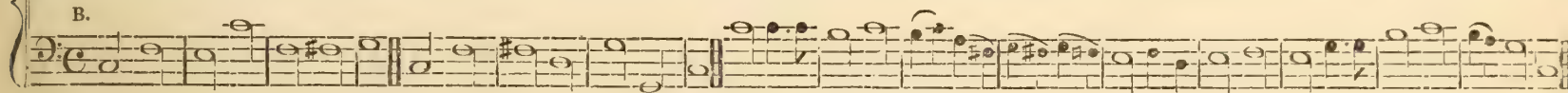


In thee my God I will re-joice While mercy makes my soul her care, For thou hast heard my mournful voice; In all my sor-rows, In all my sorrows God was near.

Air.

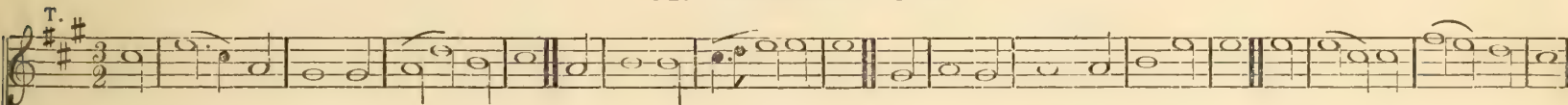


B.



ST. ANDREWS. C.M.

T.

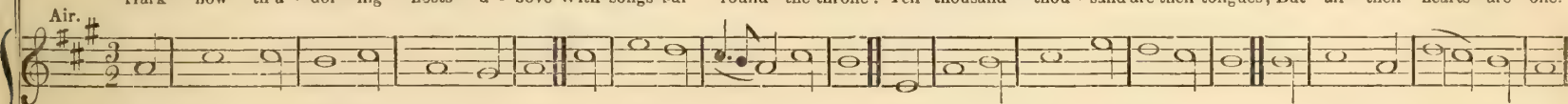


C.



Hark how th'a - dor - ing hosts a - bove With songs sur - round the throne! Ten thousand thou - sand are their tongues; But all their hearts are one.

Air.



B.



T.

C.

Air.

The Lord is just in his ways all, And ho - ly in his works each one. He's near to all who on him call,

B.

DAVENPORT, CONTINUED.

T.

C.

Air.

Who call in truth, Who call in truth on him a - lone.

B.

CALVARY. P.M. 8s. & 7s.

STANLEY.

T.

C.

Air.

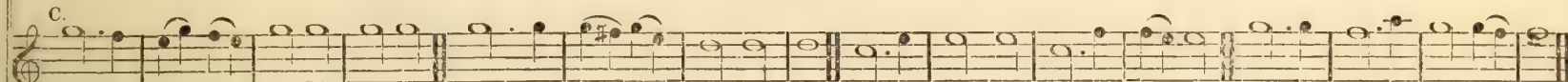
Hark! the voice of love and mer - cy, Sounds a - loud from cal - va - ry;

B.

T.



C.



See! it rends the rocks a - sun - der, Shakes the earth, and veils the sky! "It is fin - ish'd", "It is fin - ish'd", Hear the dy - ing Sav - iour cry.
Air.



B.



HELMSLEY. P.M. 8s. & 7s. &c.

REV. M. MADAN.

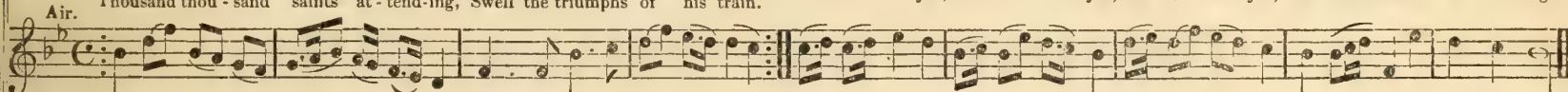
T.



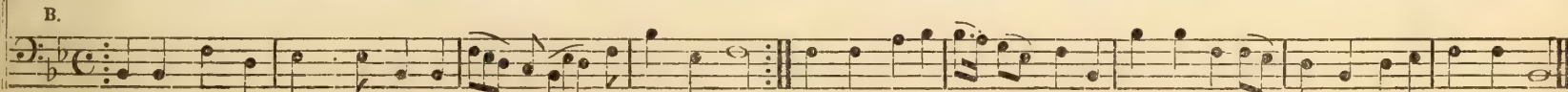
C.



Lo! he comes with clouds descend - ing, Wand'ring sin - ners to re - gain; Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Je - sus shall for e - ver reign.
Air. Thousand thou - sand saints at - tend - ing, Swell the triumphs of his train.



B.



T. And with re-peat-ed hymns - - of praise,

C.

Air. How good and pleasant must it be, To thank the Lord most high; And with repeated hymns of praise, His name to mag-ni-fy.

B. And with repeated hymns of praise, And with re - peat - ed hymns of praise, His name to mag-ni - fy.

And with repeat-ed hymns of praise, and with repeated hymns of praise,

MELODY. C.M.

JAMES LEACH.

T. When e'er my suff-'ring time is o'er, My soul will soar a-way; Then shall I sigh and weep no more, But sing through end-less day.

C.

Air.

B.

W. SHIELD.

T.

C.

Air.

O spread thy cov'ring wings a - round, Till all our wand'rings cease: And at our Fa-ther's lov'd a bode Our souls ar - rive in peace.

B.

AYR. C. M.

SCHOENIMAN.

T.

C.

Air.

Seek ye the Lord, while yet his ear Is o - pen to your call; While of - fer'd mer - cy still is near, Be - fore his foot - stool fall.

B.

f

C.

Air. Come heav'nly love in - spire my song With thy immor - tal flame, With thy immortal flame, And teach my heart, and tune my tongue *p*

f

To sing thy glorious

B.

AUBURN, CONTINUED.

T.

f

C.

Air To sing thy glorious fame, To sing thy glorious fame. *p* *f*

B. fame, *f*

HADLEY. C.M.

T.

C.

Air. In life's gay morn, when spright - ly youth With vi - tal

B.

T.

C.

Air.

B.

ar - dour glows, And shines in all the fair - est charms Which beau - ty can dis - close, Which beau - ty can dis - close.

AMERICA. C.M.

T.

C.

Air.

B.

Sal - va - tion and im - mor - tal praise to our vic - tor - ious King, Let heav'n and earth and rocks and seas With glad hosannahs ring, ring, With glad hosannahs ring, With glad ho-san-nahs ring.

with glad hosannahs ring,

With glad hosannahs ring,

T.

C.

Air.

Adagio.

B.

Come then to me all ye who groan With guilt and fears opprest, Re - sign to me the willing heart And I will give you rest, And I will give you rest.

COLLEGE CHURCH. C. M.

JOHN DALGLEISH.

T.

C.

Air.

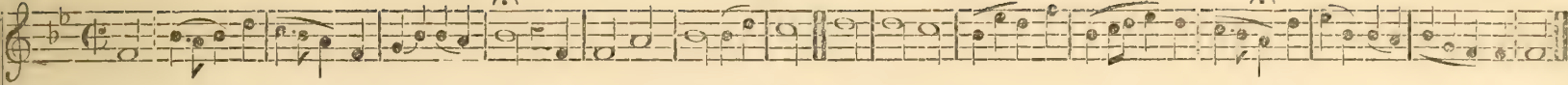
B.


Ho! ye that thirst, approach the spring Where liv - ing wa - ters flow; Free to that sa - cred fountain all With - out a price may go, With - out a price may go.

CHESTER. C. M.


129

J. F. BURROWES.

T. 

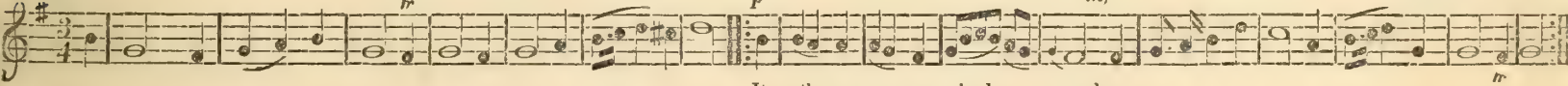
C. 

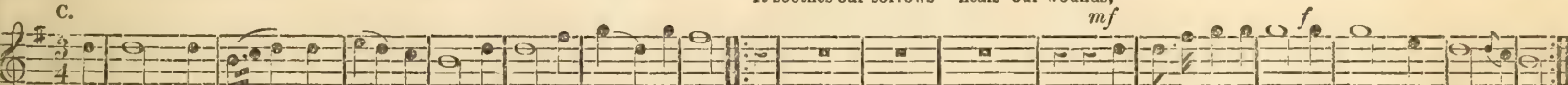
Air. Praise ye the Lord. God's praise with - in His sanc - tu - a - ry raise; And to him in the fir - ma - ment Of his pow'r give ye praise.

B. 

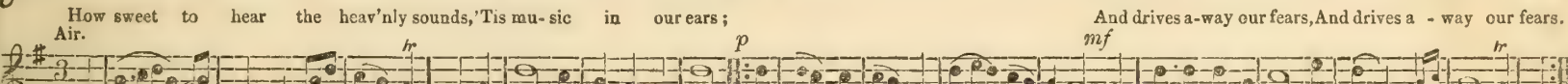
PICKERING. C. M.

THOMAS CLARK.

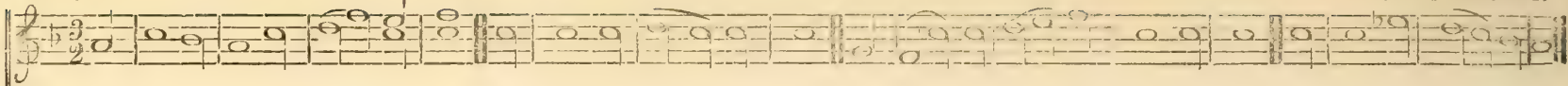
T. 

C. 

Air. How sweet to hear the heav'nly sounds, 'Tis mu - sic in our ears; And drives a-way our fears, And drives a - way our fears.

B. 

T.

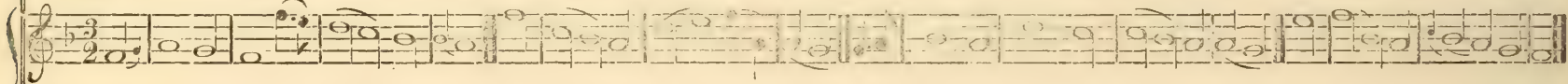


C.

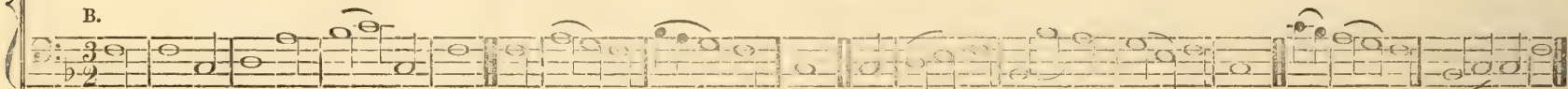


O that men to the Lord would give Praise for his good - ness then, And for his works of won - der done Un - to the sons of men.

Air.



B.



TRIUMPH. C. M.

J. STEWART.

T.

*f*

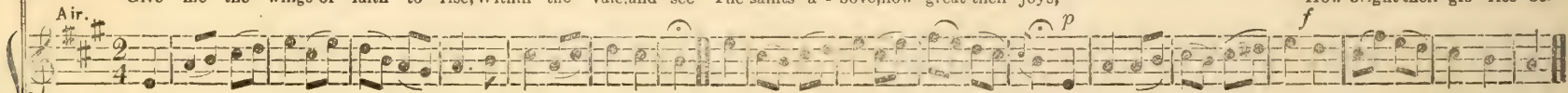
C.

*f*

Air.

Give me the wings of faith to rise, Within the vale, and see The saints a - bove, how great their joys,

How bright their glo - ries be.



How bright their glo - ries be,

B.



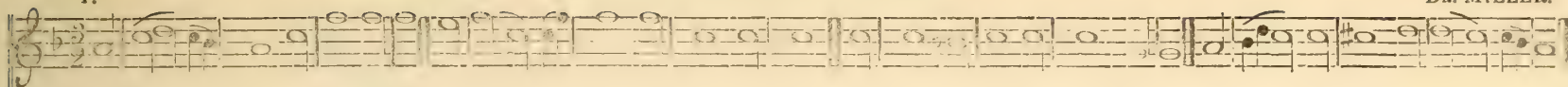
How bright their glo - ries be,

COMMUNION. L. M.

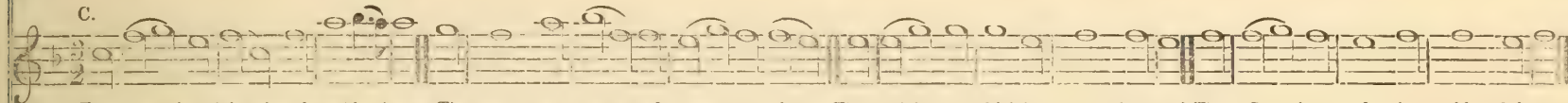
131

DR. MILLER.

T.



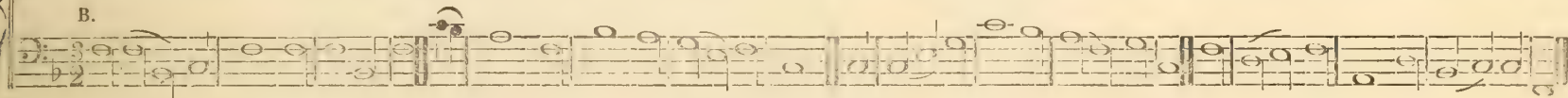
C.



'Twas on that night, when doom'd to know The ea - ger rage of ev' - ry foe, That night on which he was betray'd, The Sa - viour of the world took bread.
Air.



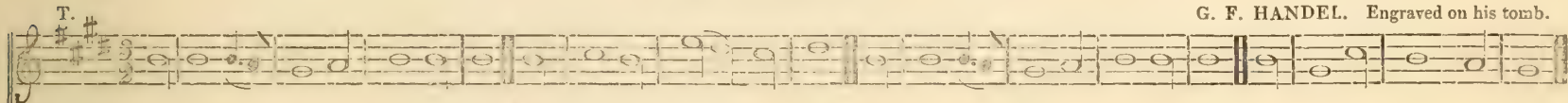
B.



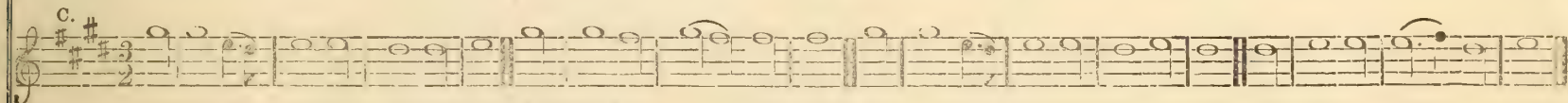
MESSIAH. C. M.

G. F. HANDEL. Engraved on his tomb.

T.

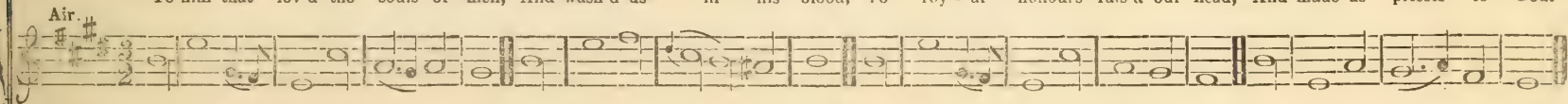


C.



To him that lov'd the souls of men, And wash'd us in his blood, To roy - al honours rais'd our head, And made us priests to God.

Air.



B.



T. *hr* *hr*

C. That will not let us part; Our

Air. Blest be the dear u - nit - ing love, That will not let us part; That will not, will not let us part; *hr* *hr*

B. Our bodies may be

Our

CONTINUED.

T. *hr*

C. bodies may be far re - mov'd, Our bo - dies far re - mov'd,

Air. Our bo - dies may be far re - mov'd, But still we're join'd in heart, But still we're join'd in heart.

B. far remov'd, Our bo - dies far re - mov'd - - -

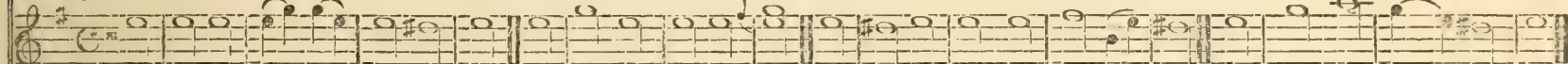
bo - dies may be far re - mov'd, Our bo - dies far re - mov'd,

R. WHITE.

T.



C.



Fair as a beauteous ten - der flow'r, A - midst the de - sert grows, So slighted by a re - bel race The heav'n - ly Sa - viour rose.

Air.

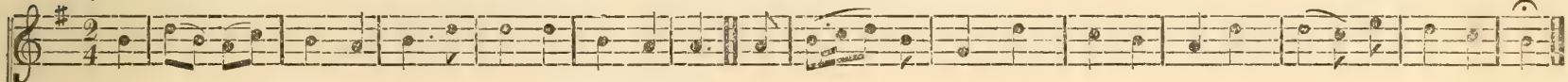


B.



MARGATE. S. M.

T.



C.

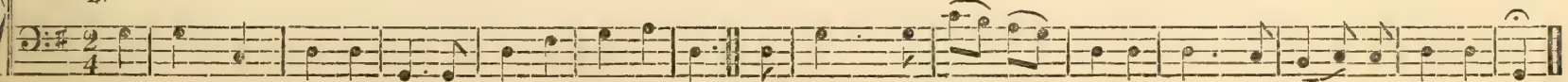


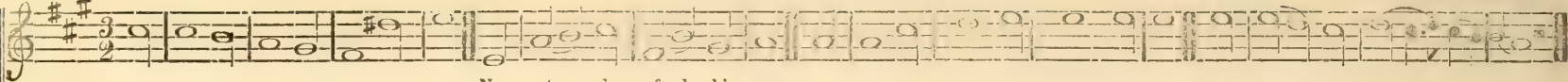
Come let us praise the Lord, And mag - ni fy his name; Let us sing psalms to him with joy, And spread his glorious fame.

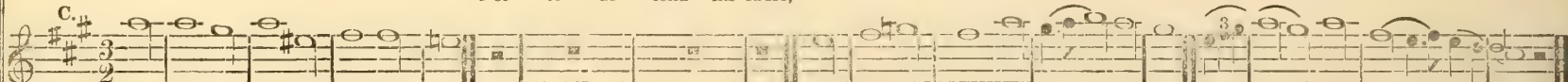
Air.

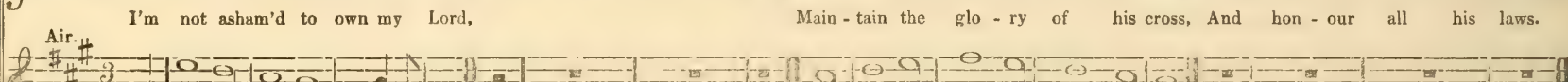



B.



T.  Nor to de - fend his cause,


C.  I'm not asham'd to own my Lord, Main - tain the glo - ry of his cross, And hon - our all his laws.


Air. 

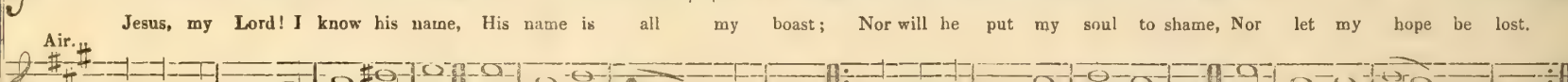
B.  Nor to de - fend his cause,

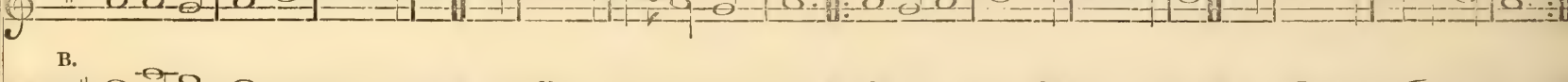
CONTINUED.

Quicker.

T. 

C. 

Air.  Jesus, my Lord! I know his name, His name is all my boast; Nor will he put my soul to shame, Nor let my hope be lost.

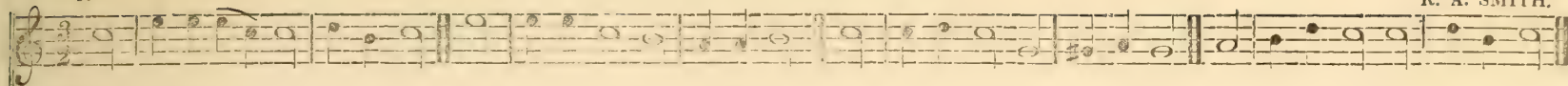
B. 

PENITENTIAL. L. M.

135

T.

R. A. SMITH.

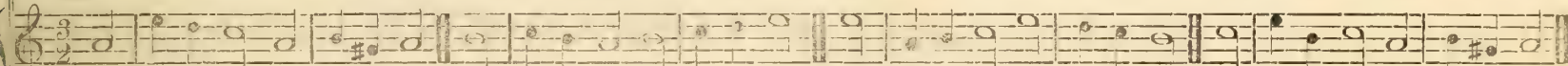


C.

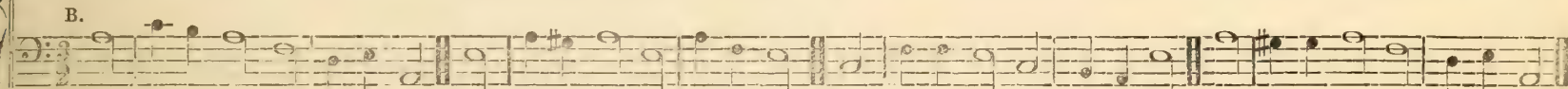


Lord, hear my pray'r, and let my cry Have speedy ac - cess un - to thee; In day of my ca - la - mi - ty, O hide not thou thy face from me.

Air.



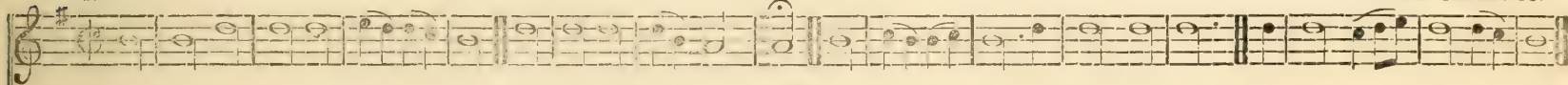
B.



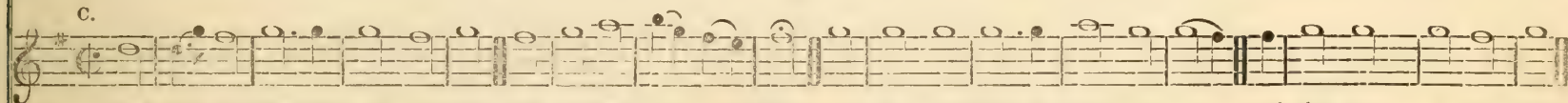
INVERNESS. C. M.

GEORGE CAMERON.

T.

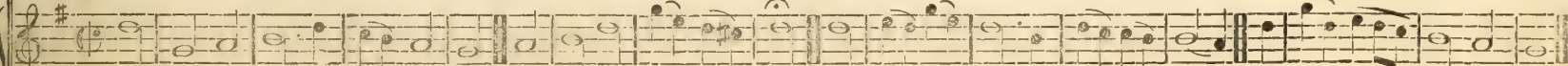


C.

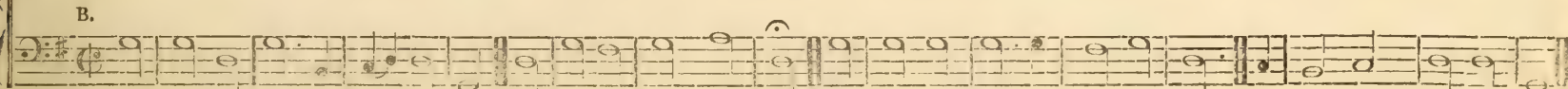


Lord, thee I'll praise with all my heart, Thy wonders I'll pro - claim, In thee, most high, I'll great - ly joy, And sing un - to thy name.

Air.



B.



T.

C.

Air.

Ye heav'ns send forth your songs of praise, Earth raise your voice be - low, Let hills and moun - tains join the hymn,

B.

CONTINUED.

T.

C.

Air.

Let hills and moun - tains join the hymn, And joy through na - ture flow And joy through na - ture flow.

B.

mp *p. o.*

T. *mp*

C.

Air. His gra - cious hand shall wipe the tear From ev' - ry weep - ing eye, And pains, and groans, and griefs, and

mp

B.

CONTINUED.

T. *f* *p*

C. *f* *p*

Air. fears, And death it - self shall die, And pains and groans and griefs and fears And death it - self shall die.

f *p*

B. *f* *p*

T. *f*

C. *f*

The Lord's my shep - herd, I'll not want, He makes me down to lie, In pas - tures green he lead - eth me, *f*
Air. *p*

B. *f*

CONTINUED.

SARDINIA. P. M. JOHN CAMPBELL.

T.

C. *f*

pas - tures green he lead - eth me, The qui - et wa - ters by. Ho - ly Lamb who thee re - ceive Who in
Air.

B.

T.

MAJESTY. C. M.

N. DOUGALL.

T.

C.

Air.

Love is the golden chain that binds, The happy souls a - bove; And he's an heir of heav'n that finds, His bosom glow with love, His bosom glow with love.

B.

PAISLEY ABBEY. C. M.

R. A. SMITH.

T.

C.

Air.

Re - ject - ed and de-spis'd of men, Be-hold a man of woe! Grief was his close companion still, Through all his life be - low; Through all his life be-low.

B.

T.

C.

As long as life its term extends, Hope's blest do - min - ion ne - ver ends, For while the lamp holds on to burn, The greatest sinner

Air.

B.

LEMNOS, CONTINUED.

T.

C.

may return, The greatest sinner may re - turn.

Air.

B.

HAMPTON. S. M.

T.

C.

Thy royal seat, O Lord, For e - ver shall re - main; The sceptre of thy kingdom doth All righteousness maintain.


Air.

B.

T. 

C.  Where - in no waters

Lord, thee my God, I'll ear - ly seek; My soul doth thirst for thee; My flesh longs in a dry parch'd land, Where-
Air. 

B.  Where - in no waters be,

Wherein no waters be, Wherein no waters

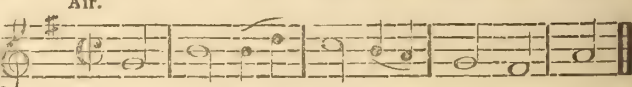
GILCOMSTON CHAPEL, CONTINUED.


T. 

C.  be,
- in no waters be, Where - in - - - no wa - ters be.
Air. 

B.  be,

T.  SARDIS. C. M. J. CAMPBELL.

C.  Ho ye that thirst, ap - proach the spring
Air. 

B. 

T.

C.

Where liv - ing wa - ters flow, Free to that sa - cred foun - tain all, With - out a price may go.

Air.

B.

ELIJAH. C. M.

T.

C.

O send thy light forth and thy truth; Let them be guides to me, And bring me to thine ho - ly hill Ev'n where thy dwellings be.

Air

B.

ST. BRIDE'S. S. M.

Dr. HOWARD.

T.



C.



Air. And must this bo - dy die; This mor - tal frame de - cay? And must those ac - tive limbs of mine Lie mould'ring in the clay?

B.



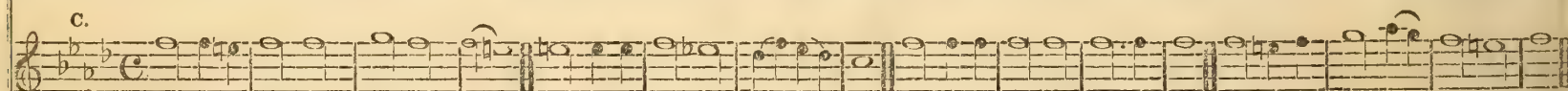
HOLYROOD. L. M.

Rev. Dr. THOMSON.

T.

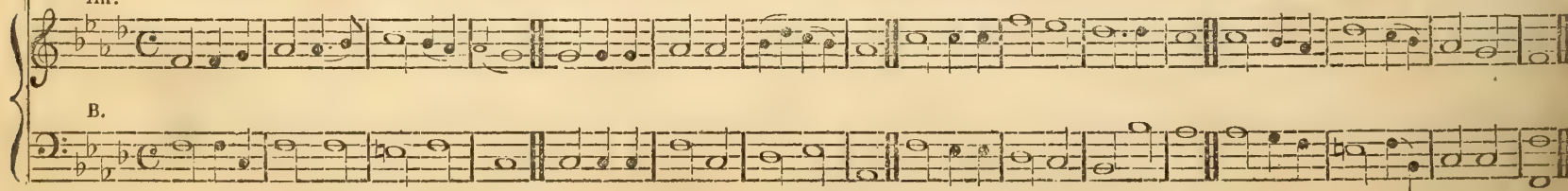


C.

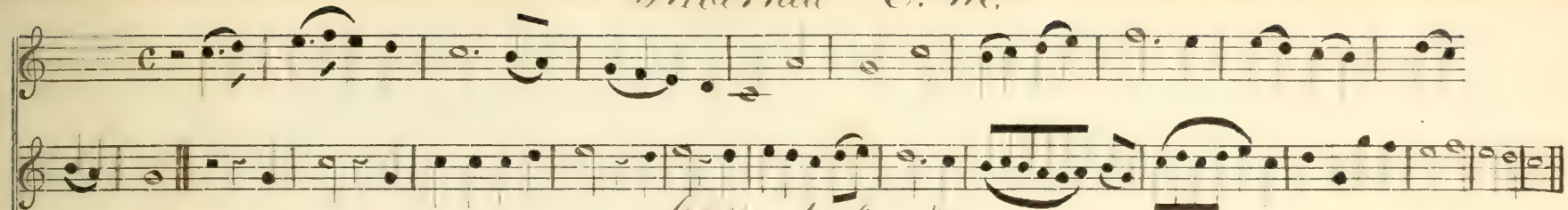


Air. As long as life its term ex - tends, Hope's blest domin - ion ne - ver ends, For while the lamp holds on to burn, The greatest sin - ner may re - turn.

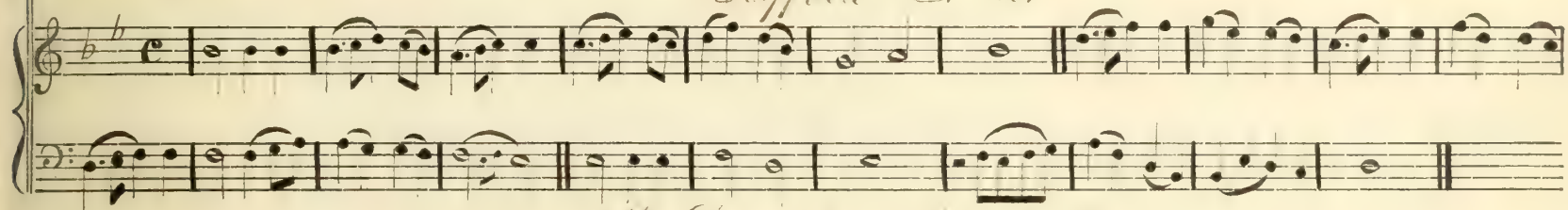
B.



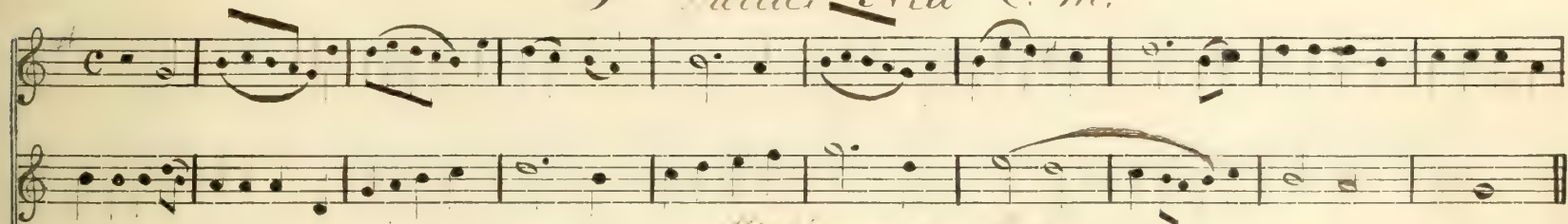
Alleluia C. M.



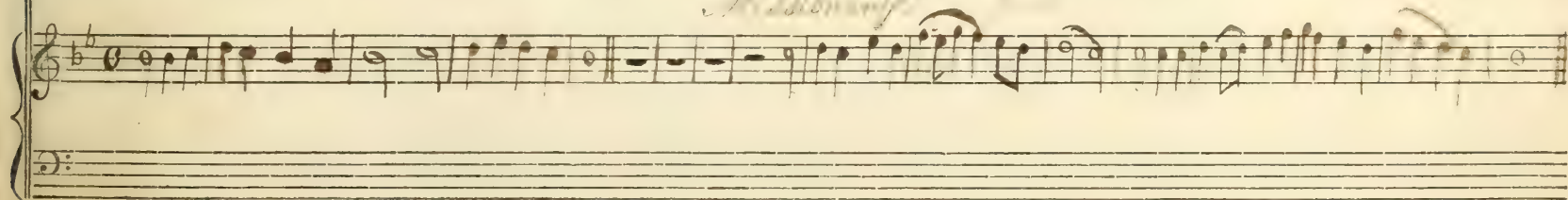
Guffard C. M.



P. David's Air C. M.



Missionary C. M.



Op. 21 No. 1

Handwritten musical score for the first system, consisting of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The middle staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a 2/4 time signature. The music features various note values, rests, and bar lines.

Handwritten musical score for the second system, consisting of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The middle staff is in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat). The music continues with various note values, rests, and bar lines. The word "Goyete" is written in the middle of the system.

"Red Sea" 4/2

Handwritten musical score for the first system of "Red Sea". It consists of two staves. The upper staff is in treble clef and contains a melody of eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with similar rhythmic values. The music is written in a simple, clear hand.

Handwritten musical score for the second system of "Red Sea". It consists of two staves. The upper staff is in treble clef and contains a melody of eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with similar rhythmic values. The music is written in a simple, clear hand.

"Prelude" 4/2

Handwritten musical score for the third system of "Prelude". It consists of two staves. The upper staff is in treble clef and contains a melody of eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with similar rhythmic values. The music is written in a simple, clear hand.

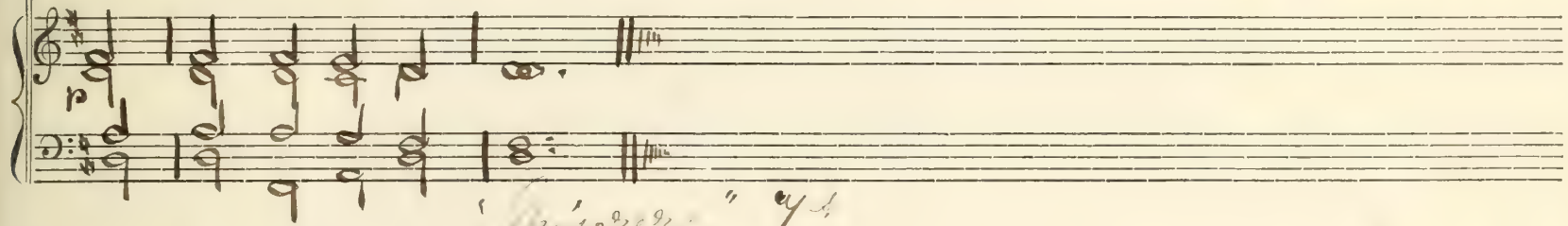
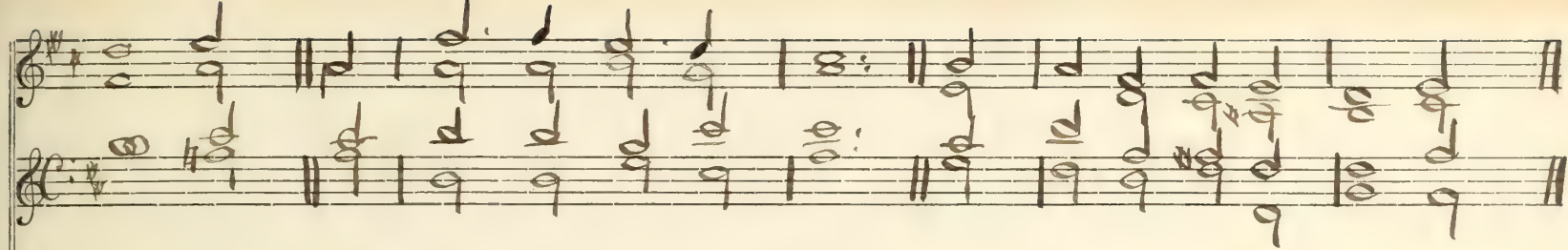
Handwritten musical score for the fourth system of "Prelude". It consists of two staves. The upper staff is in treble clef and contains a melody of eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with similar rhythmic values. The music is written in a simple, clear hand.

Wohlfühlung - Langsam

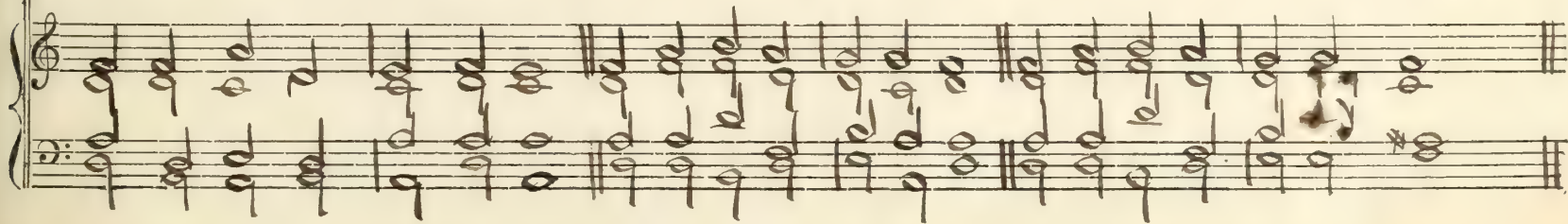
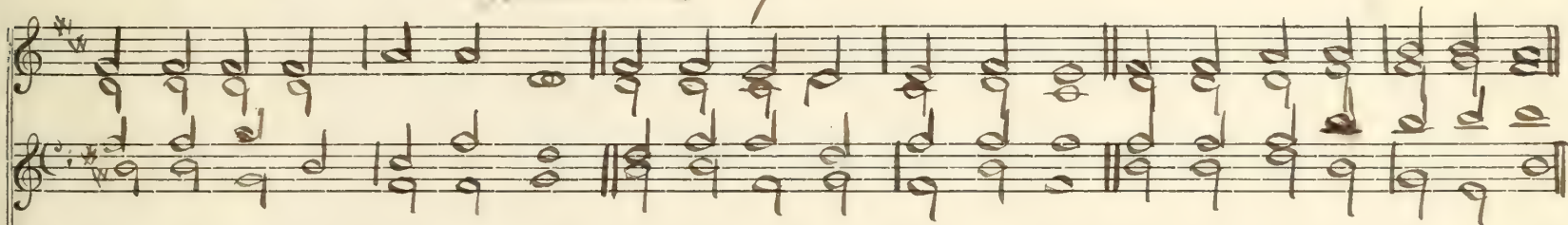
Handwritten musical score for the first system. It consists of two staves with treble and bass clefs, and a grand staff with treble and bass clefs. The music is in 4/4 time and B-flat major. The first system contains 16 measures of music.

"Unruh"

Handwritten musical score for the second system. It consists of two staves with treble and bass clefs, and a grand staff with treble and bass clefs. The music is in 4/4 time and D major. The second system contains 16 measures of music.



"Miserere" 74



Handwritten musical score for the first system. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The music is written in a cursive, handwritten style. The vocal staves contain several measures of music, including a double bar line and a repeat sign. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes a variety of note values and rests. The text "The end" is written in cursive below the piano staff.

The end

Handwritten musical score for the second system. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The music is written in a cursive, handwritten style. The vocal staves contain several measures of music, including a double bar line and a repeat sign. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes a variety of note values and rests. The text "Adele Fichte" is written in cursive below the piano staff.

Adele Fichte

